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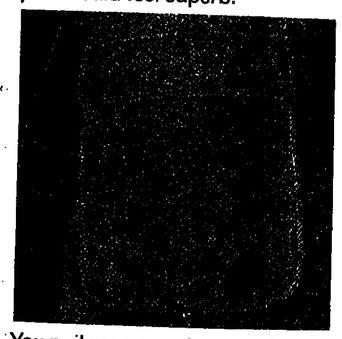

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THE JERUSALEM POST MAGAZINE
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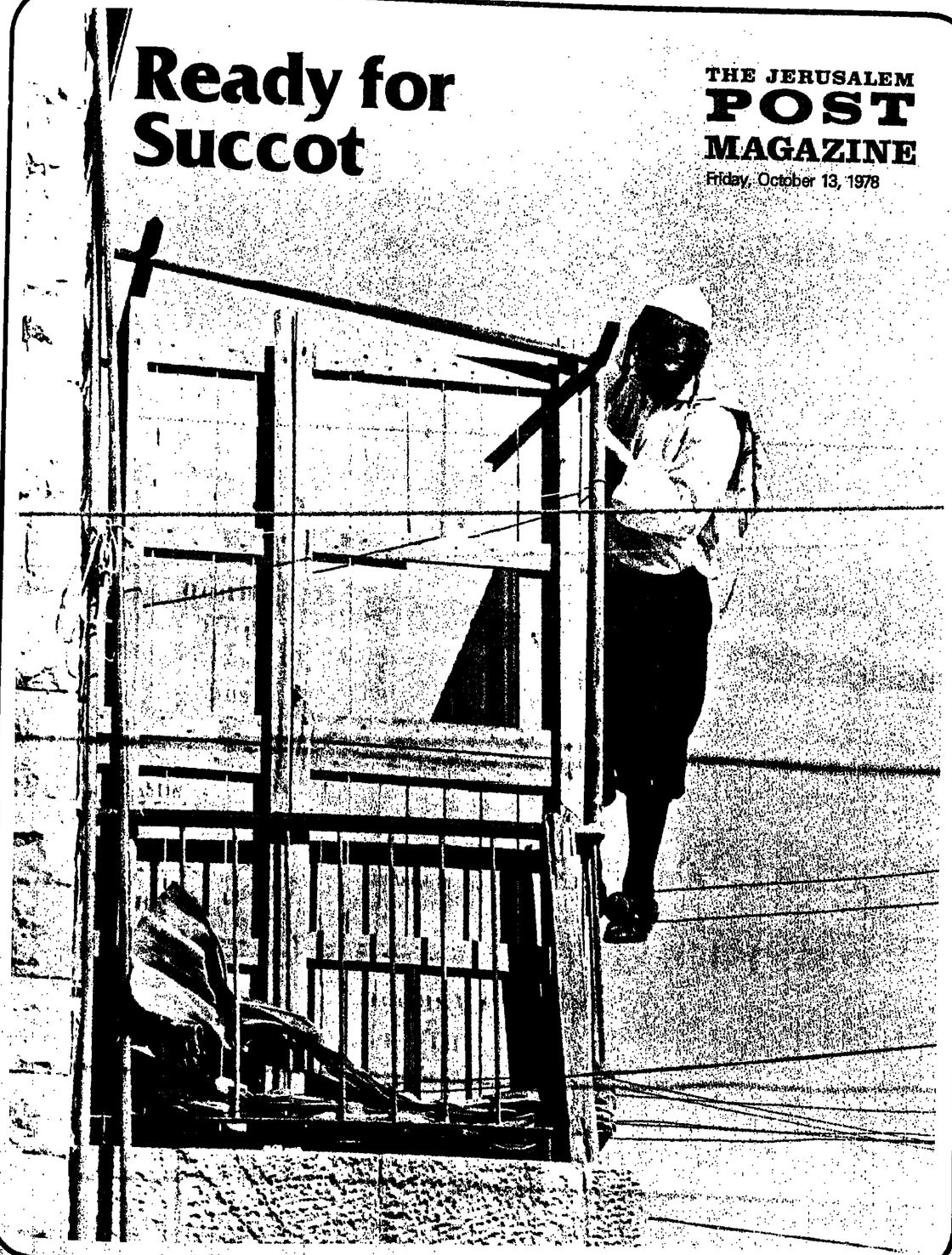

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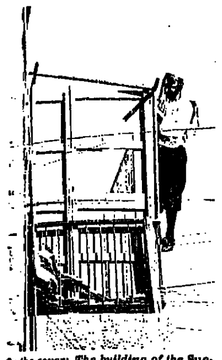
In this issue:



On the cover: The building of the Succa, which traditionally is started just after Yom Kippur. Photograph by David Rubinger.

	Page
Matityahu Peled traces Sadat's path to the portals of peace, from 1970 to the eve of the Blair House talks.	4
Elie Wiesel looks at the significance of prayer to modern man.	7
Irving Howe assesses the works of Isaac Bashevis Singer.	10
Helga Dudman strolls down Baron Hirsch's street, in the sixth of her series on Tel Aviv road names.	12
Jan Gitlin hears some reminiscences from residents of Mea Shearim.	16
Benny Morris views some pictures taken during the British conquest of Palestine in World War I.	20
Abraham Rabinovich describes a Jerusalem landmark being built in the new Ramot quarter.	22
The Book Section includes: a review of Miriam Getter's new political biography of Chaim Arlosoroff; Nissim Rejwan looks at three books on American Jewry; a study of the abuse of psychiatry in the Soviet Union; a series of books on the First World War.	24-26
Thirty Years ago this week.	27
The Art Pages: Around the galleries with Meir Ronnen, Gil Goldfine and Ephraim Harris.	28-29
Marketing with Martha.	30
The Weekend Dry Bones.	31

In the 16-page Poster pullout: Theatre, Music, Entertainment listings (A); At the Cinemas (B-C); Catherine Rosenheimer's 'Curtainraisers' (D); Haim Shapiro visits Eilat in 'Matters of Taste' (F); Chess, by Eliahu Shahaf (G); Radio and Television schedules (H-I); 'Media Week,' by Daphne Raz (J); Ephraim Kishon takes an interest in interest (K); Mendel Kohansky sees what's new in the London theatre (L); 'Shoptalk,' by Catherine Rosenheimer (M); Movies in Review (N); Pop, by Ari Davidow (O); The Bridge Column, by George Levinrew (P).

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MATTITYAHU PELED sees consistency in Sadat's attempts to make peace with Israel, almost from the moment he gained power.

Sadat's tortuous road to peace

SWEEPING changes in government are not at all rare in Egypt's recent history. In a system that sees the head of state as the one solely responsible for the country's well being, it is only natural that he should be allowed to navigate his government as he sees fit. As long as he proves that he can remain firmly in control; his wishes will be regarded as law, and changes in government will be accepted as normal means of assuring complete compliance with his desires.

This is the case not only in Egypt, but in Syria and Jordan as well. Each of those countries is ruled by an individual whose powers are practically unlimited; the unfamiliar observer could easily be misled to believe that all the policies pursued in these countries stem from, and depend entirely on, the will of that particular individual.

The unlimited powers of the head of state do not necessarily reflect the verbal formulations of his country's written constitution, which is formally regarded with great respect. But they certainly demonstrate the high degree of congruity between his policies and the popular perception of what is best for the country generally.

The ease with which President Sadat, King Hussein and, to a lesser degree, President Assad, can bring about changes in their governments, is an indication of the wide support they enjoy among their people. For such a situation to persist for a considerable period a fine balance has to be maintained between authoritarianism and some kind of fundamental trust in the ruler as the guardian of the popular interest.

In Egypt this special bond between ruler and people was demonstrated during Nasser's presidency, and it enabled Nasser to survive the defeat of 1967 while placing the blame on his aides, who were punished for his own failures. More recently it enabled Sadat to conduct the process of de-Nasserization so vigorously that eight months after assuming power he could place most of the leading Nasserites under arrest, proceed to abrogate practically every vestige of Nasser's policies, and still be acclaimed as Nasser's trusted heir. By now Nasser is practically forgotten and Sadat himself has come to symbolize Egypt's true hopes and aspirations.

THE POWER of a trusted leader in Egypt is indeed great and his policies are closely connected with his own personality. But it would be a mistake to assume that the president's conduct is based mainly on whim. "Obey your ruler," admonishes a famous Islamic precept, adding" "If he is rightly guided it is good for you and good for him; if he is misguided it is bad for you and bad for him."

This hidden warning to the ruler has seldom been lost on Egyptian autocrats, and it does not seem lost on Sadat. Since his ascent to the presidency he has demonstrated an unerring sense of direction which reflects the wishes of the people. It has been clearly demonstrated in four areas of national interest: the economy, inter-Arab relations, international politics and the Arab-Israeli conflict.

In all four Nasser had left an unmistakable mark, which Sadat set out to eradicate. That he had differences with Nasser all through the latter's leadership can be deduced from the fact that from the revolution up to the moment of his nomination as vice-president, Sadat was allowed to hold only sinecure posts.

The fact that Nasser when his health became a matter of national concern, appointed Sadat to be his successor has not yet been sufficiently explained. He might have wanted a person of no consequence as President so as to allow for an interim period in which the succession could be decided in an orderly manner. But if this was Nasser's motive then he was certainly far less shrewd than he is usually believed to have been.

It may, however, be assumed that towards the end of his life Nasser underwent a far-reaching transformation of his political thinking which was only barely revealed in his own conduct but made the appointment of Sadat a very logical step. The need for changes may or may not have been discussed by the two men but as we know Sadat wasted no time launching them after Nasser's death. And all his changes have the marks of well-thought-out steps.

IN THE economic field Sadat reinterpreted the meaning of Arab Socialism in a way that gave back legitimacy to private enterprise and to foreign investments. The new policy he initiated could be compared to Lenin's New Economic Policy in the years following the Bolshevik Revolution, but Sadat had no use for the communist lexicon and did not bother to seek legitimacy by using its terms.

The motive for this change in economic policy was very clear. Nasser's Egypt became the leader of the radical Arab camp but antagonized the wealthy Arab countries and frightened off foreign investors. It was obvious that Egypt was paying heavily for the privilege of leading Arab radicalism. Sadat did not care rather for radicalism or for poverty.

Quite logically, opening up towards Arab and international wealth entailed reconsideration of inter-Arab relationships. Arab radicalism then, as now, conceived of an all-inclusive Arab renaissance as the outcome of fundamental political and social changes which would bring unity to the Arab nation and equal distribution of its natural wealth.

Copping-out of the radical camp, as Sadat's *volte face* was seen by its members, immediately raised the question of Egypt's role in the Arab world. It was obvious that Egypt's leading position could be maintained only so long as it adhered to Nasser's policies. But Sadat cared so little for Egypt's position in this sense that before he had even consolidated his own position he announced in February 1971, Egypt's willingness to make peace with Israel with only one prior condition — that the Sinai be returned to Egyptian control.

Under pressure from appalled aides and associates however, he later added another condition — that the rights of the Palestinian people be recognized. But there was no mistaking the new priorities established by Nasser's successor.

It will always be a fascinating intellectual exercise for Israeli historians to speculate about the turn events could have taken had Golda Meir's government been more perceptive about these astounding developments in Egypt in 1971.

However, Sadat regarded Egypt's relations with Israel not as a point of departure for his policies, but as their outcome. Once Sadat turned his face inwards to his country's pressing needs, the famous policy of non-alignment also had to go by the board. For the first time in many years an American secretary of state visited Cairo early in 1971.

In retrospect, all these developments seem somewhat rushed considering the position of the old Nasserite group which was still in power and clearly hostile to Sadat's new line. It might have been more prudent to have the old guard out of the way before launching the new policies. But it can be taken as a measure of Sadat's confidence in the support of his people that he let his opponents become more vocal before he eliminated them as a political factor under the pretext of fighting "the centres of power," as he then put it.

SADAT HAD an easier job persuading the Arabs and the world at large of the sincerity of his intentions than he had persuading Israel. To a large extent this seems to be his difficulty even now, and part of the reason for it is the apparent inconsistency of his behaviour.

For instance, he signed a treaty with the Soviet Union in May 1971 just as he was shepherding his old Nasserite colleagues into prison. The incongruity was glaring and Israeli experts were quick to read in the new treaty proof of Egypt's eternal subservience to the Soviet Union, and to dismiss the rift with the Nasserites as merely a struggle for personal power.

Similarly, the offer of peace Sadat made in February 1971 was dismissed as a mere ploy, and a very ingenious argument was readily offered by other experts to prove his insincerity. Sadat offered *salaam*, they said, which is the same as the Hebrew shalom, meaning peace. The experts explained, however, that had he really meant peace he would have used the term *sulh*, which signifies the process of settling a quarrel between neighbours.

The assumption that an Arab politician would offer *sulh* rather than peace in order to terminate the war with Israel has all along been completely unwarranted. When Sadat spoke in the Knesset he did not use that word, which has long since lost any significance in international relations; fortunately, no expert suggested dismissing Sadat's offer this time on purely etymological grounds.

But perhaps the most puzzling of Sadat's decisions for the Israeli public was his determination to go to war in 1973. The contradiction between his professed intentions and the act of going to war seemed so overwhelming that hardly anyone paid attention to his offer on October 16 — while the war was still raging — to convene a peace conference. Yet in retrospect it cannot be denied that the October war marked the point of transition from hostile immobilism to the dynamics of the peace-making process.

Sadat with Vice President Hosni Mubarak, former commander of the Egyptian Air Force.

Sadat's policies looked far more logical to Arab observers. His February 1971 statement was immediately denounced by Syria, Jordan and the PLO as relinquishing the Arab fight against Israel. The fact that no territory except the Sinai was mentioned in the now half-forgotten Jarring document, and that the Palestinian problem was formulated in terms pointing to a compromise which was as unceptable to Jordan as it was to the Palestinians, was sufficient for the Arabs to draw final conclusions about Egypt's new direction.

Even the comradeship-in-arms demonstrated in the October war could be maintained only until the second Sinai agreement was signed between Israel and Egypt in 1975.

If Israel's trust in Sadat had matched Arab distrust of him, perhaps peace would have been easier to reach. But several years had to elapse before this could be contemplated in practical terms.

IF THE Camp David accords indeed produce a peace treaty between Egypt and Israel in the expected period, Egypt will thereby terminate a tortuous eight-year march to a new era in its history. It is very tempting to describe this new era in terms that stress the economic advantages that might be expected in Egypt. The emphasis in the internal peace campaign that is being conducted in Egypt is clearly on this aspect, and measures to facilitate the implementation of a peace economy are to be expected soon after the new government settles down. But it would be wrong to consider Egyptian expectations only in these terms.

Egypt is certainly not going to secede from the Arab world; nor with it abandon its traditional ambition to offer its leadership. Now that stability is Egypt's foremost goal, cordial relationships with the "rejection and defiance" countries will eventually have to be established. But this will depend entirely on Egypt's ability to persuade Israel to accept the principle of self-determination for the Palestinians.

Thus, it is to be expected that the Palestinian problem will engage both Israel and Egypt considerably, and as long as it is not solved inter-Arab and Arab-Israeli relations will continue to be tenuous. Sadat will certainly need all his ingenuity and tenacity to ensure progress towards that goal without jeopardizing his new relationship with Israel.

Stability for Egypt and the Middle East generally requires not only friendly inter-Arab relations but also some kind of regional accord that makes the area as a whole immune to Soviet manipulation. Egypt seems particularly well placed to contribute to this immunity, placed as it is next to Sudan and Libya. If Libya were pulled out of the radical camp, most of North Africa would turn into a region run by moderate governments inclined to close cooperation with the West.

Similarly, by giving greater attention to the Sudan and its southern borders, Egypt can help to pacify such trouble-spots as Ethiopia and the Horn of Africa. That General Numeiry's support for Sadat's policies is largely based on such expectations seems all too obvious. And although it does not seem likely that Sadat will be inclined to revive Nasser's policy of active military intervention in adjacent countries, Egypt can still exercise considerable influence in East Africa once its active involvement in the Middle East diminishes.

President Sadat has not proclaimed a grand design for his country beyond that of enjoying peace and prosperity once a settlement is achieved. But being the head of the largest Arab nation, and knowing the great potential of Egypt, who knows where his attention will turn once his priorities are rearranged. It should be very comforting to Israel to know that the Egypt's great hopes for the future are so closely linked with establishing peace between the two countries.□

Mattityahu Peled is a professor of Arabic literature at Tel Aviv University. A career officer until his retirement from active service in 1969, he was chief of logistics in the Six Day War and a member of the General Staff.

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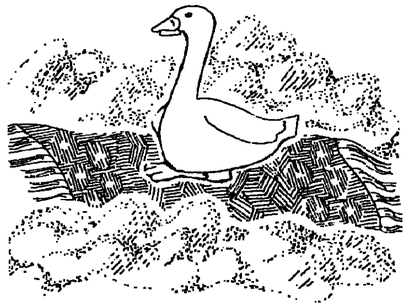

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REPORT SUSPICIOUS OBJECTS

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Prayer and modern man

Mike Goldberg

The 'need to pray still exists – and even more than before,' writes ELIE WIESEL.

MAKE PRAYERS out of my tales, said Rabbi Nahman of Bratslav. His Hassidim obeyed and went even further: they made tales out of his prayers. His distant disciple Franz Kafka also had something to say on the subject: to write *is* to pray.

Literature and prayer have much in common. Both take everyday words and give them meaning. Both appeal to what is most personal in Man and to his highest yearnings for the transcendental. Both are rooted in the most mysterious zone of our being. Nourished by anguish and fervour, both negate detachment and imitation — and are negated by them. The writer and the worshipper both draw from one source, the one where noise becomes language and language becomes prayer and prayer becomes offering. What inspiration is to the writer, *kavvana* is to the worshipper.

No theme seems to me more urgent than the definition of Man's relationship with prayer. In today's dehumanized world, worship is what believers and non-believers alike need most. This is especially true of our young people. Their religious thirst is greater — and more genuine — than that of their parents. What they yearn for is not knowledge but sincerity and devotion. They are more interested in setting their souls on fire than in expanding their minds. More and more youngsters, especially those of secular background, want to be taught *how* to pray, in what to believe and in whom as well.

The history of prayer is as old as the history of Man. According to the Talmud, Adam was the first liturgical author: it was he who composed Psalm 92, the paean to the Sabbath. Abraham, Isaac and Jacob are said to have initiated the three daily services: *Shaharit, Minha* and *Maariv*. Rachel composed one *Tikkun* and Leah another. Kings and Prophets, philosophers and Kabbalists have all sought to be identified if not remembered by a prayer. Rabbi Nahman believed that every tree and every leaf and every blade of grass says its own prayer to God.

The Jewish people's entire destiny was contained in its prayer: pleas for help and pleas for food, thanks for blessings received and shared. Gravity and joy, whispers and lamentations, jubilant outcries and melancholy litanies: all the longings, all the metamorphoses of Jewish existence are reflected in Jewish prayer. The Jewish people's very concept of itself is in its prayer. Whereas Tora came from above, given by God, prayer was composed by Man. In matters of Tora everything has already been said by Moses or to Moses; but not prayer. As he repeats a certain prayer, Man identifies with its author and recreates it over and over — and every man can and must give birth to his own prayer.

NATURALLY, like everything else in our tradition, prayer exists and vibrates on more than one level. All of Jewish humanism can be illustrated by the Talmudic saying that silent prayer was instituted so as not to embarrass sinners.

Jewish philosophy stresses certain conclusions from prayer — namely, that God is not indifferent to what happens to His creation.

Jewish literature would be much poorer without the innumerable *piyutim* — and so would Jewish history: certain *piyutim* tell more about the Crusades than all the historians' accounts and contain more artistic poetry than many poetic works.

Jewish poetry suffuses prayer and is suffused by it.

The same applies to Jewish ethics. Prayers offered on behalf of one's fellow-man are answered first. "Prayer that is not on behalf of the community is not prayer," Rabbi Pinkas of Koretz said.

Yes, it was all so simple and gratifying. Prayer was meant to engage Man and God in eternal dialogue. Thanks to prayer we know that God is present. Hence, that everything is possible and meaningful. Thanks to prayer God dwells among his creatures; thanks to prayer Man ascends into Heaven. Take away prayer from our people and you will have silenced its soul.

As in other traditions, prayer in Judaism responds to a need — to Man's need to understand and be understood, to speak and to be heard, to sing, to believe, to remember, to share, to dream and to worship. Prayer stems from the need to go under in order to emerge again more serene than before — atoned and purified. Man wants to justify good and evil in the present; he needs to glorify his ordeal and then weep over it. Man cannot hold back too long; at one point he must let go — and he does so in prayer which then becomes a mode of liberation.

It is possible to live without hope and perhaps without truth — but not without prayer which is a quest for both. Prayer then means impulse, movement — inward and outward — movement toward God, movement toward His creatures — to become one with Him, one with them. Prayer means being alive — moving toward life.

For prayer is basically, and in the fullest sense, an act of faith. Faith in God and in history — in God as Lord of History and therefore just and not only almighty and compassionate. Without faith prayer approaches parody. To pray means to be able to measure what one has and what one lacks, what one is and what one wishes to be; to accept what one is given and give it back.

Without this ability, Man is deprived of an essential dimension. To be closed to prayer is more punishment than sin. For prayer may contain its own reward. To pray is to break through solitude, through fear of solitude. Prayer is a remedy for solitude even more than for sadness and torture. Had Elisha ben Avuya chosen Jewish prayers even while rejecting Jewish philosophy, his fate would have been less tragic. In another century, and on another level, it was prayer that saved Franz Rosenzweig and moved him to return to his people.

A JEW who prays, ties himself to the collective body of the Jewish people. That is why communal prayer is stressed in Judaism. The loneliest Jew ceases to be lonely the moment he joins a *minyan*. The fact that he is saying prayers that other Jews, elsewhere, are reciting to commemorate the same occasion is a source of strength. He is no longer alone, his voice is not lost in emptiness. The fact that, for centuries and centuries, millions and millions of Jews of all ages and conditions have repeated the same words to express the same anguish and the same gratitude, cannot but make him realize that he belongs to an immense community where he can find not only forerunners but allies as well. In repeating what Rabbi Akiba and Rabbi Shimon said when they faced adversity, when they discovered awe in learning and joy in Shabbat the Jew knows that he is no longer a stranger in God's creation.

This need to pray, to communicate, still exists in contemporary man — and even more than before. It exists not only among Jews but among Gentiles as well. The Russians' adoration of Stalin had a religious quality — and even a mystical one. Read the silly and pompous odes to the ruler of the Kremlin: they are not unlike litanies. Read the confessions of his famous victims: they even use religious vocabulary. The Communist regime may have abolished religion but not prayer.

Scientists make no secret of their desire to rediscover things spiritual. In a famous National Air and Space Administration base in the U.S., scores of physicists study the Talmud. They are best suited to realize that technology has solved the wrong problem. Man walks on the moon but cares not to look. We have conquered space but not the heart. The distance separating one word from another is greater than the one separating us from Mars. Man has never fled so fast from so many places; he has never been so alienated, so traumatized. Since the Holocaust we know that our civilization is bankrupt: it lost its fervour, its sense of adoration, its ability to worship.

Yet the need is there, though it is no longer simple to fill it. The Talmudic saying: "After the destruction of the Temple, the Gates of Prayer were sealed" applies more to the present than to the distant past. We have known the taste both of ashes and of wine — and both experiences lie beyond words: no lament would be sombre enough, no *Hallel* exulting enough. We have seen what no one before was privileged to see: the Temple in flames and the survivors undertaking to rebuild it. In the face of so many tears, so much courage and determination, one feels impotent and humble, too humble to judge or even to react.

WHAT IS TRUE in literature is true in liturgy as well. In literature the failure seems total. Among the hundreds of volumes devoted to the two themes that curse and bless our generation, none does them justice, which is only natural. The two events, by their sheer magnitude, transcend imagination and defy perception. No artistic endeavour could even begin to reflect the despair accumulated in the ghettos and the pride and glory that ensued. No poet, unless he is mad, could even begin to reveal what lies at the core of his madness. Auschwitz and Jerusalem: the two mysteries hinting at the same truth — but man is too weak to comprehend such truth. Once upon a time, artistic imagination

(Continued on page 8)

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(Continued from page 7)

preceded reality, now it follows it at a great distance, as though ashamed, defeated.

IN LITURGY, too, one is overcome by helplessness. The existing prayers sound inadequate or, to use a modern cliché, irrelevant. How is one to proclaim and extol Divine justice, Divine mercy in the century of Majdanek and Treblinka?

It must be either-or. Either we assume that prayer, though timeless, is relevant to every man and his needs, or we see in it an abstraction of the mind, a luxury of the spirit. We Jews naturally believe the former to be true. How then can we pronounce words that have been denied before our own eyes?

In other words: how is one to pray after what happened? How is one to address God when His ways seem more obscure than ever, His mercy more hidden than ever?

Don't tell us that God had nothing to do with these events. That is a view that runs counter to whatever Judaism stands for. God is involved in man's destiny — good or bad. To thank him for Jerusalem and not question him for Treblinka is hypocrisy. God is at the beginning as well as at the outcome of all our endeavours. He is the question and He is the answer. Hence the treacherous trap confronting man: just as one cannot conceive of Auschwitz with God, one cannot comprehend it without God. Thus — how is one to worship Him, how is one not to worship Him? Is one to pray to Him as before — as though nothing ever happened? Would that not be cowardice — does he want our cowardice?

Here we are again at the very heart of the problem.

For the non-believer, the whole question seems academic. That is why the drama of the believer seems more terrifying, his torment more human. Faced with the immense scandal that is the Holocaust, what should be — what could be — his position? What can he say?

His options are limited. He could rebel. And stop practising — stop worshipping. And no one would have the right to reprimand him. The Jewish tradition, alone among all others, allows man to protest against Heaven. From Abraham to Moses, from Jeremiah to Rabbi Levi Yitzhak of Berditchev, they were many who questioned God and His peculiar presence in history. For contemporary Man to shout with anger is not incompatible with our tradition. Today too, one can choose rebellion and remain within Judaism.

But one's rebellion must be constant, meaning: it must be renewed, re-examined, reaffirmed day after day, night after night. One must live one's rebellion and not let it slide into indifference. One must say again and again: *Ribono shel olam* I know and you know that it's time to pray...but I will not, do you hear me? I will not! Whoever opts for such an attitude and does so with sincerity, well, his no becomes a yes, and his refusal of prayer becomes prayer.

One might also continue to pray — as before — forcing God to resemble His attributes. As the Kotzker Rebbe said: One implores God our father, one implores Him until he becomes our father. One calls him merciful until He becomes merciful. This attitude implies, paradoxically, the notion that He is not.

Prayer then becomes a form of protest. And defiance. One calls Him loving — because He is something else. Because He permitted bloodshed, one extols His justice. In other words: prayer becomes a means of sanctifying his name *in spite* of the mass-graves. And a means of proclaiming His glory *in spite* of the flames that consumed the night. In spite of what has been done to Your people, we believe in You, we praise You.

The problem appears even more disturbing when we discover how it was handled by Jews *during* the catastrophe, inside the ghettos, within the fiery walls.

One of the most poignant mysteries of that period is contained in the religious response of religious Jews who risked their lives continuing to observe as many commandments of the Tora as possible. Some fasted on Yom Kippur and refused to eat bread on Pessah. Some managed never to eat *taref*.

Never before did God and Man confront one another as they did *over there*. Never before was either tested with such force. Never before has the outcome been as obscure. The great theological protest was enacted there but it contained no words of heresy. On the contrary, in the words were those of acceptance and praise. In reciting *Yitgadal veyitkadash shemay raba*, there, at the edge of the ditches and the altars, those Jews succeeded in indicting the Almighty more powerfully than ever before.

IS THIS the solution? No — it cannot be. No one would dare — today — repeat those words and those deeds: no one has the right or the strength to do so. We can only try to be worthy of what they tried to teach us, perhaps, to our shame, unsuccessfully.

Remember the father — the orphaned father — in *Shevet Yehuda*? Having lost his wife, having witnessed the agony of his children, having lost hope, he addresses himself to God: Master of the universe, I know what You want to achieve, I know You want to test me and my faith, You want to push me to the end, You want me to give up my faith in You. Well, I tell You right now: it's useless, You won't succeed, I shall never — never — cease to believe in You, You hear?!

Is that the answer? That is the question. Is belief an art or a necessity, an expression of weakness or of strength? I proclaim that the pious Jew over there was stronger than his predecessors anywhere, stronger than the forces that crushed him, stronger than the forces that tested him. There, he made the impossible possible.

The Gaon of Vilna said that *"Vesamahta behagecha"* is the most difficult commandment in the Tora. I could never understand this puzzling remark. Only during the war did I understand. Those Jews who, in the course of their journey to the end of hope, managed to dance on Simhat Tora, those Jews who studied Talmud by heart while carrying stones on their back, those Jews who went on whispering Shabbat songs while performing hard labour — they taught us how Jews should behave in face of adversity. For my contemporaries, one generation ago, *Vesamahta behagecha* was one commandment that was impossible to observe — yet they observed it.□

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False messiahs and modern sensibility

The works of the 1978 Nobel Prize Laureate for Literature are strongly influenced by the shtetl and by Satan, spiritualism and 'modernism,' writes the noted American critic IRVING HOWE in this assessment of Isaac Bashevis Singer.

IT STRIKES one as a kind of in-speed madness. Here is a man living in New York City, a sophisticated and clever writer, who composes stories about Frampol, Bilgoray, Keshev *as if they were still there*. His work is shot through with the bravado of a performer who enjoys making his listeners gasp, weep, laugh and yearn for more. Above and beyond everything else he is a great performer, in ways that remind one of Twain, Dickens, Sholom Aleichem.

Singer writes Yiddish prose with a verbal and rhythmic brilliance that, to my knowledge, can hardly be matched. When Eliezer Greenberg and I were working on our *Treasury of Yiddish Stories*, he said to me: "Singer has to be heard, to be believed." Behind the prose there is always a spoken voice, tense, ironic, complex in tonalities, leaping past connectives.

Greenberg then read to me, with a fluency and pith I could never capture in my own reading of Yiddish, Singer's masterpiece, *Gimpel the Fool*, and I knew at once -- it took no great powers of judgment -- that here was the work of a master. The story came as a stroke of revelation, like a fiction by Babel or Kleist encountered for the first time.

Singer's stories claim attention through their vivacity and strangeness of surface. He is devoted to the grotesque, the demonic, the erotic, the quasi-mystical. He populates his alien subworld with imps, devils, whores, fanatics, charlatans, spirits in seizure, disciples of false messiahs.

Orgiastic lapses from the moral order, pacts with the Devil, ascetic self-punishment, distraught sexuality occupy the foreground of Singer's stories. Yet behind this expressionist clamour there is glimpsed the world of the *shtetl* as it stumbled and slept through the last few centuries.

Though Singer seldom portrays it full-face, one must always keep this world in mind while reading his stories: it forms the base from which he wanders, the norm from which he deviates, but which controls his deviation. And truly to hear these stories, one must have at least a splinter of knowledge about the culture from which Singer comes, the world he continues to evoke as if it were still radiantly alive: the Hassidim still dancing, the rabbis still pondering, the children still studying, the poor still hungering, as if it had not all ended in ashes and death.

ISAAC BASHEVIS SINGER was born in Radzymin, Poland, in 1904. Both his father and grandfather were rabbis, in the tradition of Hassidism, a kind of ecstatic pietism, though on his mother's side the *misnagid* or rationalist strain of Jewish belief was the stronger.

Raised in a poor neighbourhood of Warsaw, on Krochmalna Street, Singer received a strictly traditional Jewish education. He studied in a rabbinical seminary which "was a kind of college" providing secular as well as religious studies. During his adolescence he spent three or four years in his grandfather's *shtetl*, Bilgoray, which would later show itself as a strong influence upon his work.

A decisive example was set by Singer's older brother, Israel Joshua, who began to write in his youth and would become a leading Yiddish novelist, author of *The Brothers Ashkenazi* and *Yoshe Kolb*. Throughout a distinguished career, I.J. Singer would remain pretty much within the main lines of the Yiddish tradition, as to both moral and social attitudes, even though he was strongly influenced by contemporary Western writing, especially the kind of large-scale family novel popular in Europe at the turn of the century.

Controlling the older Singer's fiction is the Jewish community, both as social framework and source of values; his style, fluent, relaxed, and smooth, can be taken as a model for cultivated modern Yiddish.

The older brother represents that which I.B. Singer learned from, struggled with, and then mostly left behind. In the Jewish world of Warsaw during the time Singer was growing up, a decision to become a secular writer meant a painful conflict with family and culture, a symbolic break from the paths of tradition: *"It was a great shock to (my parents). They considered all the secular (Yiddish) writers to be heretics, all unbelievers. They really were too, most of them. To become a* literat *was to them almost as bad as becoming a* meshumed, *one who forsakes the faith. My father used to say that secular writers like Peretz were leading the Jews to heresy. He said everything they wrote was against God. Even though Peretz wrote in a religious vein, my father called his writing 'sweetened poison,' but poison nevertheless. And from his point of view, he was right. Everybody who read such books sooner or later became a worldly man and forsook the traditions. In my family, of course, my brother had gone first, and I went after him. For my parents this was a tragedy."*

IN THOSE early years of the century, Warsaw was a lively if troubled city, the main centre of Jewish cultural life. As he grew up in this feverish but immensely stimulating atmosphere, the young Singer carved out a path of his own. He was not drawn to any of the Jewish movements: indeed, he has always been sceptical of the political messianism which, as a partial offshoot of the earlier religious messianism, runs through twentieth-century Jewish life. He edged away from formal piety, yet remained close to the Jewish religious tradition, especially its more esoteric and kabbalistic elements.

As a youth, Singer began to read in forbidden tongues, discovering E.T.A. Hoffmann and Edgar Allan Poe in the libraries of Warsaw.

The exotic romanticism of these writers stirred his imagination rather more than did the work of most Yiddish writers, who were then in a realistic or even naturalistic phase, and with whose materials he felt all too familiar.

An even stronger alien influence was that of Knut Hamsun, the Norwegian novelist who enjoyed an international vogue during the years before the Second World War. Hamsun's novels, especially *Pan*, impressed upon the younger Singer the claims of the irrational in human existence, the power of the perverse within seemingly normal behaviour. Now, several decades later, it is hard to see much evidence of Hamsun in Singer's work. Perhaps it was the kind of influence that does not leave a visible stamp, but instead liberates a writer to go his own way.

A still more alien influence — for a young Jewish writer fresh from the yeshiva, an influence downright bizarre — was that curious body of writings known as spiritualism or "psychic research," which Singer somehow came upon in Warsaw and would continue to follow throughout his life. Could anything be more distant from the tradition of Yiddish literature or, for that matter, from the whole body of Jewish religious thought? Fortunately for his career as a writer, Singer has preserved a keen Jewish skepticism — in that department he is entirely traditional — toward this branch of "knowledge," taking the sophisticated view that belief in the reality of spirits provides his fiction with a kind of compositional shorthand, a "spiritual stenography." As he remarks: "The demons and Satan represent to me, in a sense, the ways of the world. Instead of saying this is the way things happen, I will say, this is the way demons behave." Which is precisely what any cultivated skeptic, totally unconcerned with "psychic research," would also say.

IN 1935, convinced that "It was inevitable after Hitler came to power that the Germans would invade Poland," Singer emigrated to the U.S. He joined the staff of the *Jewish Daily Forward*, a Yiddish newspaper, in which he printed serious fiction under his own name and a large quantity of journalism under the pen name of Warshofsky. His first major work, the novella *Satan in Goray*, appeared in Yiddish in 1935. Since then he has written full-scale novels, one of which, *The Family Moskat*, was published in an English translation in 1949, as well as a number of short novels and several collections of stories. His best work has been done in short forms, the novella and the story — exciting bursts and flares of the imagination.

IT IS HARDLY a secret that in the Yiddish literary world Singer is regarded with a certain suspicion. His powers of evocation, his resources as a stylist are acknowledged, yet many Yiddish literary people, including the serious ones, seem uneasy about him. One reason is the "modernism" they see in Singer which, for these people, signifies a heavy stress upon sexuality, a concern for the irrational, expressionist distortions of character, and a seeming indifference to the humane ethic of Yiddishism, and has never won so strong a hold in Jewish culture as it has in the cultures of most Western countries. For Yiddish writers, "modernism" has been at best an adornment of manner upon a subject inescapably traditional.

The truly "modern" writer, however, is not quite trustworthy in relation to his culture. He is a shifty character by choice and need, unable to settle into that solid representativeness which would allow him to act as a cultural "spokesman." And to the extent that Singer does share in the modernist outlook he must be regarded with distrust by Yiddish readers brought up on such literary "spokesmen" as Peretz, Abraham Reisen, and H. Leivick.

There is no lack of admiration among Yiddish readers for Singer's work: anyone with half an ear for the cadence and idiom of that marvellous language must respond to his prose. Still, it is a qualified, a troubled admiration. Singer's moral outlook, which seems to move with equal readiness toward the sensational and the ascetic, is hardly calculated to put Yiddish readers at their ease. So they continue to read him, with pleasure and anxiety.

And, as it seems to me, they are not altogether wrong. Their admiring resistance to Singer's work may constitute a more adaptive and serious response to his iconoclasm than the gleeful applause of those who read him in English translation and take him to be another writer of "magic comedy," or, heaven help us, something of a mid-twentieth-century "swinger."

Anyone with even a smattering of Yiddish should try to read Singer's stories in the original. By and large he has been fortunate in his translators, but no translation, not even Saul Bellow's magnificent rendering of *Gimpel the Fool*, could possibly suggest the full idiomatic richness and syntactical verve of Singer's Yiddish.

SINGER has left behind him the oratorical sententiousness to which Yiddish literature is prone. He has abandoned its leisurely meandering pace, what might be called the *shtetl* rhythm, and has developed a style that is both swift and dense, nervous and thick. His sentences are short and abrupt; his rhythms coiled, intense, shortbreathed. The impression his prose creates is not of a smooth and equable flow of language, but rather a series of staccato advances and withdrawals, and with sharp breaks between sentences.

Singer seldom qualifies, wanders or circles back; his method is to keep darting forward, impression upon impression, through a series of jabbing declarative sentences. His prose is free of "literary" effects, a frequent weakness among Yiddish writers who wish to display their elegance and cultivation. And at the base of his prose is the oral idiom of Yiddish, seeded with ironic proverbs and apothegms "shoulders are from God, and burdens too." But a speech that has been clipped, wrenched, syncopated.

WHAT IS MOST remarkable about Singer's prose is his ability to combine rich detail with fiercely compressed rhythms. For the translator, this presents the almost insuperable problem of how to capture both his texture and his pace, his density of specification and his vibrating quickness. More often than not, even the most accomplished translator must choose between one effect and the other, if only because the enormous difficulty of rendering Yiddish idiom into another language forces him either to fill out or slow down Singer's sentences.

Pace cannot be illustrated, but the richness of Singer's detail can. As in this characteristic passage from *The Old Man:*

"His son had died long before, and Reb Moshe Ber said the memorial prayer, *kaddish*, for him. Now alone in the apartment, he had to feed his stove with paper and wood shavings from garbage cans. In the ashes he baked rotten potatoes, which he carried in his scarf, and in an iron pot, he brewed chicory. He kept house, made his own candles by kneading bits of wax and suet around wicks, laundered his shirt beneath the kitchen faucet, and hung it to dry on a piece of string. He set the mousetraps each night and drowned the mice each morning. When he went out he never forgot to fasten the heavy padlock on the door. No one had to pay rent in Warsaw at that time...

"The winter was difficult. There was no coal, and since several tiles were missing from the stove, the apartment was filled with thick black smoke each time the old man made a fire. A crust of blue ice and snow covered the window panes by November, making the rooms constantly dark or dusky. Overnight, the water on his night table froze in the pot. No matter how many clothes he piled over him in bed, he never felt warm; his feet remained stiff, and as soon as he began to doze, the entire pile of clothes would fall off, and he would have to climb out naked to make his bed once more. There was no kerosene; even matches were at a premium. Although he recited chapter upon chapter of the Psalms, he could not fall asleep. The wind, freely roaming about the rooms, banged the doors. Even the mice left."

Or, in a more colourful vein, from *The Last Demon:*

"I (The Last Demon) came here from Lublin. Tishevitz is a God-forsaken village: Adam didn't even stop to pee there. It's so small that a wagon goes through town and the horse is in the market place just as the rear wheels reach the toll gate. There is mud in Tishevitz from Succot until Tisha B'av. The goats of the town don't need to lift their beards to chew at the thatched roofs of the cottages. Hens roost in the middle of the streets. Birds build nests in the women's bonnets. In the tailor's synagogue a billy goat is the tenth in the quorum."

Or, grotesquely, from *Blood:*

"Frequently she sang for hours in Yiddish and in Polish. Her voice was harsh and cracked and she invented the songs as she went along, repeating meaningless phrases, uttering sounds that resembled the cackling of fowl, the grunting of pigs, the death-rattles of oxen... At night in her dreams, phantoms tormented her; bulls gored her with their horns; pigs shoved their snouts into her face and bit her; roosters cut her flesh to ribbons with their spurs."

Or, tenderly, from *Gimpel the Fool:*

"I was an orphan. My grandfather who brought me up was already bent toward the grave. So they turned me over to a baker and what a time they gave me there. Every woman or girl who came to bake a batch of noodles had to fool me at least once. 'Gimpel, there's a fair in heaven; Gimpel, the Rabbi gave birth to a calf in the seventh month; Gimpel, a cow flew over the roof and laid brass eggs.'

"A student from the yeshiva came once to buy a roll, and he said, 'you, Gimpel, while you stand here scraping with your baker's shovel the Messiah has come. The dead have arisen.' 'What do you mean?' I said. 'I heard no one blowing the ram's horn. He said, 'Are you deaf?', and all began to cry, 'we heard it, we heard...'

"To tell the truth, I knew very well that nothing of the sort had happened, but all the same, as folks were talking, I threw on my wool vest and went out. Maybe something had happened. What did I stand to lose by looking? Well, what a cat music went up, and then I took a vow to believe nothing more. But that was no go either. They confused me so that I didn't know the big end from the small."

WITHIN HIS limits, Singer is a genius. He has total command of his imagined world; he is original in his use both of traditional Jewish materials and in his modernist attitude toward them; he provides a serious if enigmatic moral perspective; and he is a master of Yiddish prose. Yet there are times when Singer seems to be mired in his own originality, stories in which he displays a weakness for self-imitation that is disconcerting. Second-rate writers imitate others, first-rate writers themselves, and it is not always clear which is more dangerous.

One of the elements in the Jewish past that has most fascinated Singer is the recurrent tendency to break loose from the burden of the Mosaic Law and, through the urging of will and ecstasy, declare an end to the *Galut*. Historically, this has taken the form of a series of Messianic movements, one led in the 17th century by Sabbatai Zevi and another in the 18th by Jacob Frank.

The movement of Sabbatai Zevi appeared after the East European Jewish community had been shattered by the rebellion-pogrom of the Cossack chieftain, Chmielnicki. Many of the survivors, caught up in a strange ecstasy that derived all too clearly from their total desperation, began to summon apocalyptic fantasies and to indulge themselves in long-repressed religious emotions which, perversely, were stimulated by the pressures of Kabbalistic asceticism.

As if in response to their yearnings, Sabbatai, a pretender rising in the Middle East, offered to release them of everything that Rabbinical Judaism had confined or suppressed. He spoke for the tempting doctrine that faith is sufficient for salvation; for the wish to evade the limits of mundane life by forcing a religious transcendence; for the union of erotic with mystical appetites; for the lure of a demonism which the very hopelessness of the Jewish situation rendered plausible.

In 1665-66 Sabbatianism came to orgiastic climax, whole communities, out of a conviction that the Messiah was in sight, discarding the moral inhibitions of exile. Their hopes were soon brutally disappointed when Sabbatai, persecuted by the Turkish Sultan, converted to Islam. His followers were thrown into confusion and despair, and a resurgent Rabbinism again took control over Jewish life.

Nevertheless, Sabbatianism continued to lead an underground existence among the East European Jews — even, I have been told by *shtetl* survivors, in the late 19th and early 20th century. It became a secret heretical cult celebrating Sabbatai as the apostate saviour who had been required to descend to the depths of the world in order to achieve the heights of salvation.

TO THIS BURIED strand of Jewish experience Singer has been drawn in fascination and repulsion, portraying its manifestations with great vividness and its consequences with stern judgment. It is a kind of experience that rarely figures in traditional Yiddish writing, yet is a significant aspect of the Jewish past.

The Yiddish critic Shlomo Bickel has perceptively remarked that Singer's dominating principle is an "anti-Prometheanism," a disbelief in the efficacy of striving, defiance, and pride, a doubt as to the sufficiency of knowledge or even wisdom. This seems true, but only if one remembers that in a good many of Singer's fictions the central action does constitute a kind of Promethean ordeal or striving. Singer makes it abundantly clear that his characters have no choice: they must live out their desires, their orgiastic yearnings, their apocalyptic expectations. "Anti-Prometheanism" thus comes to rest upon a belief in the unavoidable recurrence of the Promethean urge.

WHAT FINALLY concerns Singer most is the possibilities for life that remain after the exhaustion of human effort, after failure and despair have come and gone. Singer watches his stricken figures from a certain distance, with enigmatic intent and no great outpouring of sympathy, almost as if to say that before such collapse neither judgment nor sympathy matters very much. Yet in all of his fictions the Promethean effort recurs, obsessional, churning with new energy and delusion. In the knowledge that it will, that it must recur, there may also lie hidden a kind of pity, for that too we would expect, and learn to find, in the writer who created Gimpel.□

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Irving Howe is Professor of English at the City University of New York, and author, together with Eliezer Greenberg, of Treasury of Yiddish Stories.

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هكذا من الأصل

A mighty baron's mini-street

STREET PEOPLE: 6

HELGA DUDMAN takes a taxi to Tel Aviv's modest, F-shaped commemoration of the munificent 19th-century benefactor of East European Jewry who was a friend of the Prince of Wales.

I SHOULD have driven north to the Baron's street in a slow, straw-laden, horse-drawn wagon. For that is what he wanted for us the simple, unambitious life of the land. At the same time, as befits a luxury-loving multi-millionaire with an unusual social conscience, he supported us with more grand generosity than any single man before or since.

Instead, I went by taxi. This is also appropriate, if you are going to see the street of one of the world's richest men. Maurice de Hirsch auf Geraut (b. Bavaria 1831, d. Hungary 1896), and are whimsically trying to match the visit to the vibrations of the neighbourhood (Ramat Aviv).

"Do you know about Baron de Hirsch?" I asked the cab driver as we set out.

"I've heard, but I've forgotten," he answered judiciously. And soon after, in the manner of conversations with Tel Aviv cab drivers, we were off on a discussion of the school problems of his younger son. So I barely had time to launch into the briefest sketch of our Baron — probably richer than the Rothschilds, the biggest single contributor to East European Jews, the bosom buddy of the Prince of Wales, and the owner of some tremendous race-horses — when we were already turning left on Reading (our old friend the Marquess, whose street is infinitely more impressive) and into the quiet, leafy F-shaped dead-end called Baron Hirsch.

His street is as tiny as his wealth was legendary, though in a way it is surprising that it exists here at all, because Baron Hirsch's name was not well thought of in Zionist circles. He turned down Herzl (but then again Herzl didn't have a much easier time with the Rothschilds), and his activities on behalf of the Jews extended practically everywhere except the Holy Land.

Not that he opposed settlement in this area on principle. But Baron Hirsch, who astounded sceptics by managing to build the railroad from Europe through the Balkans to Constantinople, where he lived for a long time, was much more familiar with Ottoman realities than any of the earliest Zionists; and he died at a dramatic point, as we shall see, just as Herzl was about to turn to him again.

This was in 1896, over a year before the first Zionist Congress, and at about the time that Herzl was complaining that "the House of Rothschild is a national misfortune for the Jews." Hirsch was non-religious (though less "socially assimilated" than the Rothschilds) and probably had more in common with Herzl than did the supremely paternalistic Baron Edmond; he came to see mass emigration from Eastern Europe as an imperative, and he saw the need for a normalized Jewish existence, which he perceived as agricultural. So it doesn't seem fair for practically every town in Israel to have its Rothschild Street while Tel Aviv has just this curiously shaped little dead-end arrangement, in the form of an "F." For Finance, perhaps; or else, as we shall also see, for Fun.

THE BARON'S street has much greenery, which would have made him happy even though it is purely decorative; some small one-storey houses; and rows of two-storey *shikunim*. I suppose you would call it middle class, as defined about 20 years ago; certainly the look is much less grand than a great deal of North Tel Aviv.

A poster that was distributed amongst the Jewish communities of Austria-Hungary.

But there is a spot of glamour for Golda Meir lives on Baron Hirsch. Her home is a long, low, slung, two-storey building — two houses joined, actually — with a sentry-box at the front and a bigger than usual array of antennae sprouting from the roof. (Another former prime minister lives not far away, but at a penthouse level.)

"I suppose it's all right for you to wander around here," my driver said when I explained that I wanted no particular address but only to inhale the atmosphere of the man who gave away his millions in sterling but believed in more than philanthropy. "But I wouldn't advise a suspicious-looking man with a beard to do so," he added. And with that he drove off. (Oh yes: how beautifully fate arranges these matters, for my driver had said that he came here from Turkey. A pity, though, that he will probably never know about the century-old photomontage showing our Baron as "Tuerkenhirsch," in turban and smoking a hookah.)

Thinking about all this, I walked up Golda's side of the Baron, which is the lower rung of the "F." On the corner of a house past hers I found a blue street sign that gives Hirsch's dates and describes him as "One of the biggest benefactors and founders of the Jewish Colonization Association."

The Baron founded ICA, as it was known, in 1891 to help improve farming methods in Russia and Poland. He later added many millions to his original two million sterling, largely in order to help established agricultural colonies mainly in Argentina and mainly unsuccessful. Edmond de Rothschild's PICA took over from ICA to found and assist settlements in Palestine. As such it existed till 1957, when its property was transferred to the State of Israel.

Of course, not all these details are on the sign, and I naturally realize that, as with Wordsworth's Lucy, few passersby would know or care when PICA ceased to be; besides, the sign was half hidden by a bush. I have been doing quite a bit of scrambling through the underbrush to peer up at educational street signs and often, as well, into the astonished eyes of some citizen at the window in his underwear. This time, since the soldier in the sentry-box was not far away, I did not loiter to check the spelling.

BUT I ASSUME that Hirsch was rarely called "Moshe," as the sign wistfully adds after the Hebrew for Maurice, or Moritz. His grandfather, the first Jewish landowner in Bavaria, was ennobled in 1818. His father, banker to the King of Bavaria, was made a baron in 1869. Young Moritz-Maurice went into the family business at 17 and made an immediate impression of boldness. Instead of staying with father, he joined another banking house at 24 — Bischoffsheim & Goldschmidt, of Brussels, London and Paris, and married Clara Bischoffsheim, the boss's daughter. He speculated in sugar and copper, obtained the railway concessions in Austria, the Balkans and Turkey. And his philanthropy — London hospitals, but mostly Jews — has been estimated at an incredible 18 million sterling — when sterling was still sterling.

Today, Hirsch's name is linked with two utterly diverse men — King Edward the Seventh when he was still the Prince of Wales, during the last decade of Hirsch's life, which was a glorious romp at the top of the jet set; and, in the last year of his life, with Theodor Herzl. These two men represent the Baron's two dominant passions — what has been called his "morbid social ambition" on the one hand, and on the other, his determination to solve the Jewish problem on a meaningful scale and with a new viewpoint.

The real name-dropping and the truly glorious social calendar starts in 1886, when Austria's tragically dissolute Archduke Rudolph (better known as Charles Boyer in *Mayerling*) arranged an introduction for Hirsch to the Prince of Wales "in consideration of a loan of 190,000 gulden." That same year, Hirsch lost his only legitimate son (I have not tracked down any of the implied illegitimate ones) and announced that, from then on, "humanity would be his heir."

1888, to celebrate the 40th anniversary of Franz Joseph's accession as Emperor of Austria and Hungary, Hirsch donated half a million pounds sterling to schools in Galicia and Bukovina — and was busy building up his racing of race-horses, as fine as, if not finer than, the Rothschilds'. He got into the Marlborough Club but not into the Jockey Club, though the Rothschilds did, which must have rankled.

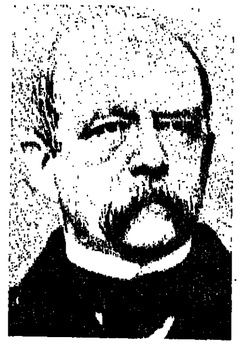
Hirsch had offered the Russian government two million pounds for a system of secular schools in the Jewish pale. The Russians were ready to accept the money, but refused to allow any foreigner to administer the fund. Hirsch now decided that mass emigration was the only solution for East European Jews, and that they must be taught to lead normal, productive and healthy lives. This he saw as tied to simple agricultural work: the Jews, he was sure — at a time when no one else envisaged it — could make good farmers.

But heaven forbid that they should try to rise too high, as he himself had; or as Léon Blum was soon to do (the little unpaved street of Léon Blum, 1872-1950, France's Socialist leader and first Jewish prime minister, runs into the top rung of the "F" of Rehov Hirsch). Or as Mordechai Emanuel Noah (1785-1851) had already done: he had been U.S. Consul to Tunis, a successful American politician who tried to establish a Jewish Colony in New York State; and *his* little street is the extension of the vertical stroke of Hirsch's "F."

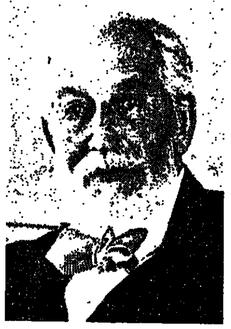
1889: Rumours that the Prince of Wales, who adored gambling, food and women, owed large sums of money to "unsuitable persons." It was thought that he had obtained essential funds from the French Rothschilds. But the British ambassador to Paris wrote to the British prime minister that "it was probably French and not Rothschild who advanced the money."

1890: On April 1, Hirsch and the Prince of Wales had tea at the Hôtel Bristol in Paris. The next day the Prince lunched at Hirsch's Paris home, which was a palace on the Rue d'Elysee. Hirsch now became the Prince's unofficial financial adviser and confidant. Throughout "the season" the Baron was constantly in the company of the Prince and a frequent guest at houses of the Prince's friends. The Prince was known to be "amused" by the idea of annoying the Continental nobility who had long snubbed Hirsch; and he actually seemed to like Jews, and not just for their money. Socially, his circle included the Rothschilds and the Sassoons — not a dull crowd.

Queen Victoria with her son Edward, Prince of Wales, later to become King Edward VII and his wife Princess Alexandra of Denmark.



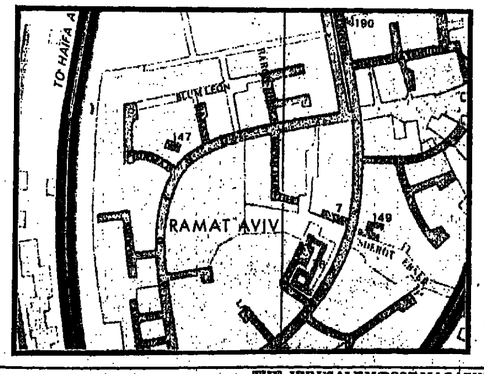
Otto-von Bismark.



Baron Eduard de Rothschild.

Czar Nicolas II.

Lady Randolph Churchill.



JUNE 25, 1890. Queen Victoria refuses to invite Hirsch to a state concert at Buckingham Palace, in the face of her son's express request. The Prince is "dreadfully annoyed," as his secretary wrote, "as he looks on him (Hirsch) as a personal friend; whether he is a good one or not is another question; and looks upon the step which the Queen has taken as a personal slight."

July 21, 1890. Lady Randolph Churchill ("Jenny" on TV) gives a dinner party. The guests include the Gladstones, the Roseberys, the Hirsches, the Russian ambassador. The Prince of Wales, having his little revenge, describes it as "delightfully mixed."

October, 1890. On his way to visit Hirsch's Hungarian estate, the Prince goes to Vienna with a party that includes the Sassoons. After laying a wreath on the tomb of Crown Prince Rudolph, the Prince gives a luncheon party at the Grand Hotel for Hirsch and the King of Greece. Then the happy party goes by special train to Hirsch's estate, "while the Austrian Dukes gasp," for a massacre of partridges, with hundreds of men beating the birds out of bushes.

1891. Hirsch established a trust fund to help Jewish immigrants in America.

And so it went, high living hand-in-hand with an emerging philosophy of constructive philanthropy. Hirsch was heavily subsidizing the Alliance chain of schools, and the sums he gave to ICA eventually totalled some £18m. In 1894 (to descend to smaller figures), the Prince of Wales lost £600 on Hirsch's horse, the favourite in the Paris Grand Prix.

A June house-party at the Prince's country estate included both Hirsch and the Czarevitch Nicholas II (who married Prince Edward's niece) who was "bewildered" by the company since Hirsch was at the time immersed in his plans for Russian Jewry. Nicholas wrote to his mother, the Empress, that it was all "rather strange" because the company "included a Baron Hirsch" (not that the Czars did not have their own Jewish bankers, such as the Barons Guenzberg). The young English aristocrats enjoyed the situation and teased him, but the Czarevitch "tried to keep away as much as possible and not to talk."

ALMOST EXACTLY a year after that house-party, Hirsch met Herzl in Paris. The meeting was initiated by Herzl, in a letter he sat on for two weeks before dispatching.

Under the spell of Wagner's *Tannhauser*, in a mood switching from euphoria to gloom in a Paris hotel, Herzl wrote to ask the Baron, "When may I have the honour of visiting you? I want to discuss the Jewish problem with you." It was not a matter of a journalistic interview nor even a simple request for money, but a political discussion "that perhaps will work itself out at a time when neither you nor I will be here."

All that he had accomplished so far, the journalist lectured the tycoon, was "as generous as it was misconceived, as costly as it was pointless." He would like to see Baron Hirsch if possible on a Sunday, for an undisturbed two hours. (The correspondence and the conversations that followed are richly documented in Alex Bein's biography of Herzl; Hirsch springs to life in the biographies of others, as also in Philip Magnus's life of King Edward.)

Hirsch replied that he would be coming to Paris on such-and-such a Sunday, and would receive Herzl at his home. Herzl immediately began, in a storm of inspiration, to jot down notes and outline the case he wished to make. They ran to 22 pages, and were in effect the first formulation of his theory of the Jewish state.

Promptly at 10:30 in the morning on June 2, 1895, carefully dressed but not too carefully (he was after "discreet care," and made a point of using just once beforehand, a new pair of gloves, because "one ought not show rich people too much respect") Herzl arrived at the baronial palace.

"YOU WILL FIND what I have to say too simple, and also too fantastic," Herzl began, launching into the original example of political Zionist *hasbara*. Philanthropy, he said, was wrong. Hirsch's Argentinian colonies were failures because charity destroys the will to work. It was wrong to "export" a few Jews, because whatever each one cost, "he wasn't worth it." No, a political central force was essential; and with it, a plan to let Jews achieve "moral beauty...great achievements — in short, greatness." Yes, insisted Herzl in great excitement, this would lead to an "elevation of the moral level" of the Jews...

Here Baron Hirsch, who had been trying for some time to get in a word, interrupted: "No, no, no! I don't want to raise the moral level! All the trouble comes from the fact that the Jews want to rise too high. We have too many intellectuals. My whole purpose is to restrain the Jews from their striving. They shouldn't make such progress; this is the source of all the hatred."

POOR, rich, social-climbing, generous, discriminated-against Baron. Good that he missed knowing that Albert Einstein, a wide, thoroughfare to the north, runs straight to Tel Aviv University to the east, where throngs of students, whose subsidies would keep many barons busy, drive their private cars to their lectures. Poor Herzl, too, who had told the benefactor: "You are creating *schnorrers!*"

Hirsch countered, "Emigration is the only solution. There are plenty of countries that can be bought..."

At which Herzl shouted, "And who says that I'm against emigration? Here, it's all written down..." And he pointed to his plans for political action, conversations with the Kaiser...

Hirsch: "And where will you get the money? Rothschild will give you 500 pounds..."

Herzl, laughing perversely: "The money? I'll raise a loan of 10 million marks."

Hirsch, also laughing: "Fantasy! The rich Jews won't give you a thing, they're not interested in the suffering of the poor."

But at the close of the conversation, Hirsch said it was not their last meeting. The two felt a rapport, a common intelligence, although their viewpoints were so different.

THE NEXT DAY Herzl sent off a long and explicit letter to the Baron further developing his ideas. His conversation with Hirsch had, in fact, clarified his own thinking, and he spent the

(Continued on page 14)

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silver	____	IL234	____
gold	____	IL3,040	____
Set of three	____	IL3,382	____
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STREET PEOPLE: 6

(Continued from page 13)

next three weeks in a state of tremendous emotional tension writing a long memorandum, which grew into *Der Judenstaat*. In this second letter to Hirsch, which motivated that intense emotional effort ("During these weeks I was more than once afraid that I was going out of my mind," Herzl wrote in his diary), Herzl wrote Hirsch that he was launching a national, not a philanthropic, movement; and that it would have a flag, and that "With a flag people are led — perhaps even to the Promised Land."

In the difficult time that followed, Herzl wrote again to Hirsch, who at least answered his notes, which is more than Bismarck — or Albert Rothschild — did.

Herzl had already decided to write a novel "which would include everything that he regretted having told Hirsch, which Hirsch perhaps laughingly has showed around to his friends." But Hirsch answered Herzl's letter politely, saying he would be glad to see him again in a few months when he returned to Paris.

Herzl replied promptly: "I will still try to do something *for* the Jews. But not *with* the Jews. And if I had dared to think that anybody would understand my thoughts, you were the one. From other Jews I can expect even less..."

THE FOLLOWING April, after intermittent bouts of euphoria and gloom, ups and downs regarding meetings with the Kaiser, Herzl drafted an explicit letter to our friend Max Nordau saying that he wished to meet Hirsch once again. Swallowing the earlier defeat, he wanted to try to get "a few millions," which could do wonders.

He sent the letter to Nordau the next day. An hour later, he learned that Hirsch had died at his estate in Hungary during the night.

"What an incredible coincidence," Herzl wrote in his diary. "My brochure, *Der Judenstaat*, has been finished for months. I showed it to everybody except Hirsch. At the moment I decided to do that, he dies. His cooperation would have helped our cause tremendously. In any event, his death is a loss for the Jewish cause. Among rich Jews, he was the only one who wanted to do something great for the poor.

"Perhaps I didn't know how to handle him properly. Perhaps I should have written the letter to Nordau two weeks ago. Our cause has today lost a great deal. For I always had it in mind to win Hirsch for our plan."

The Jews, he observed, "have lost Hirsch, but they have me; and after me will come others."

That same day, a long-awaited audience with the Archduke Frederick of Baden, uncle of the Kaiser, was finally granted, and Herzl's literary soul perceived the date of Hirsch's death as marking "the end of philanthropy and the beginning of 'Jewish politics'."

Going home from the Baron's street, I reverted to my principles (and if not to the Baron's personal ones, at least to the ones he formulated for us) and did not go by taxi. I went part of the way by bus, and walked the rest of the way. If we do not work with our hands, at least we ought occasionally to use our legs.☐

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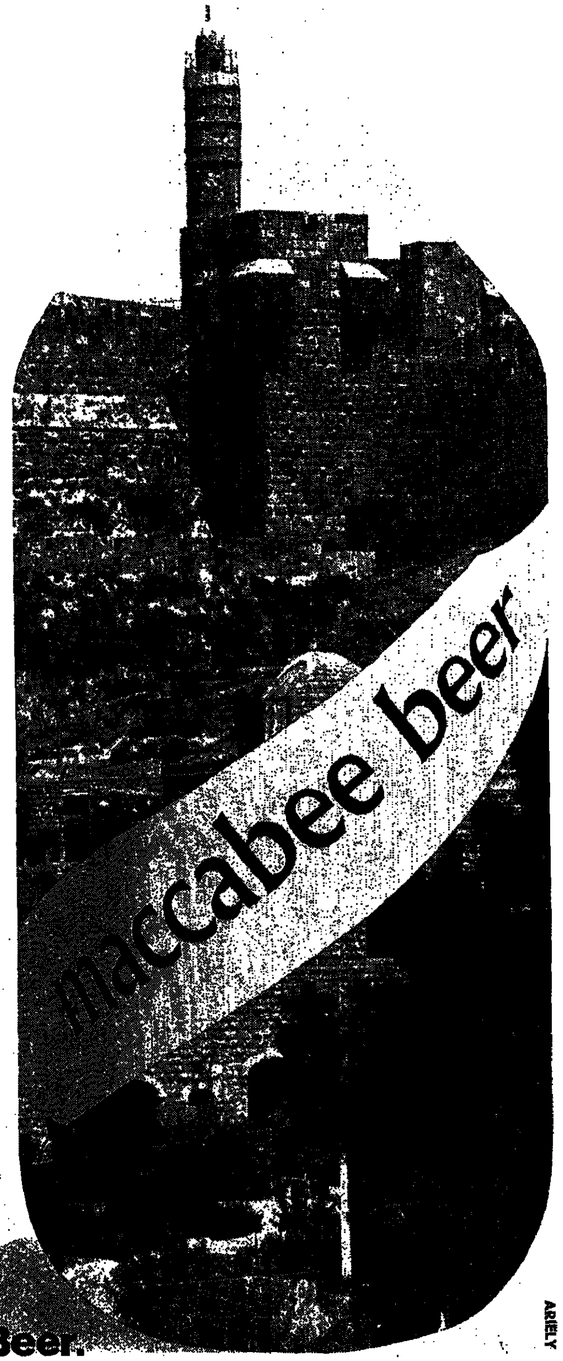

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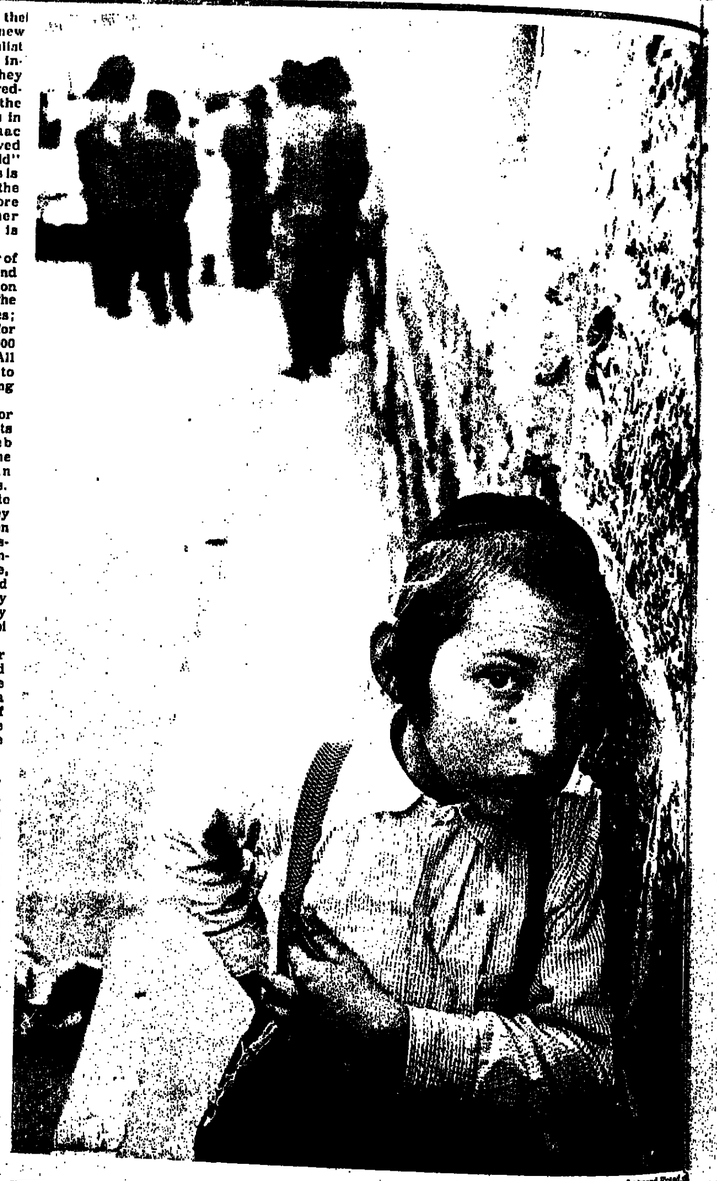

Leonard Freed

Tales of Mea Shearim

Jan Gitlin

AT THE ENTRANCE to Mea Shearim, an old man sits on a little stool, rattling the coins in a tin box. A Hussid asks him why he allows me to photograph him. "He's a tourist, and a few dollars won't hurt the yeshiva," replies the beggar.

Men with beards and side-curls fill the narrow pavements. Most are dressed in black, some in long kaftans, others with trousers tucked into their socks. The more rare brown, striped kaftan denotes a descendant of a long line of Jerusalemites. All walk quickly, nervously, fingers playing with their beards or side-curls as if they were still pondering a difficult passage of the Talmud. Old men with long white beards walk more slowly, lively eyes in creased faces reflecting wisdom 4,000 years old.

Boys' voices float out of the windows of the yeshivot repeating their teachers' words in a loud but not very harmonious sing-song.

Women with kerchiefs covering their shorn hair, in long-sleeved, ankle-length, shapeless dresses; teenage girls in thick socks, covered up to the chin despite the hitstoring heat. They all dodge the staring stranger, whose intentions are not to be trusted.

A large poster in English, Yiddish and Hebrew warns women against entering the quarter "immodestly" dressed.

It's a Thursday, and the market is very busy, women crowding the fruit and vegetable stalls and the meat and fish shops to buy what they need for Shabbat. There are bookstores and a shop selling religious wares, a tailor and a bookbinder, and one shop that announces itself pretentiously: Petite Musée.

The main streets — Ayin Yaacov, Avraham Slonim, Hevrat Shass — are crossed by what are no more than lanes running from north to south. Here, some of the little houses built partially of wood, seem to have had a coat of paint within living memory, but for the most part, the long years of rain and wind and scorching sun have given them the appearance of old, split skin.

I LEARN most of the history of Mea Shearim from Reb Aron Eibe, chairman of the *va'ad*, the administrative council, of the quarter, and Reb Shlomo Azulai Mandelbaum, a grandson of the Turever Rav of Pinsk and a nephew of the man after whom Jerusalem's famous Mandelbaum Gate was named. Neither of them wears side-curls, and their *tsitsit* do not hang over the trousers of their conventional dark suits. Although they both claim to be Hassidim, their Yiddish is of the Lithuanian or White Russian type spoken by most inhabitants of Mea Shearim.

It is hard to believe that the well-built, quick-witted Reb Shlomo was born in 1881. His prodigious memory enables him to provide facts and figures before the 81-year-old Reb Aron, in whose house we are sitting, has managed to find them in his documents.

It was only in 1861 that the first Jewish houses were built outside the walls of Jerusalem's Old City, in Yemin Moshe. Mahane Yisrael was established in 1868, and Nahlat Shiv'a a year later. The brains behind the latter was Rabbi Yosef Rivlin, and barely had he begun to get settled in Nahlat Shiv'a than he fired some of his young neighbours with the idea of building another suburb.

On Thursday, March 18, 1874, the man who had come to be known as "the Shtetelmacher" chaired a conference of the founding fathers of the new neighbourhood. In order to enlist 100 members and encourage investment in the enterprise, they promised a return of "a hundredfold," in accordance with the passage about Isaac's success in Genesis (26:12): "Then Isaac sowed in that land, and received in the same year an hundredfold" — in Hebrew *mea shearim*. This is the origin of the name of the quarter, rather than, as is more popularly believed, the other meaning of *shearim*, which is "gates."

Within a few days the number of applicants had grown to 140, and more and more people kept on wanting to join the scheme. The land was bought in three stages; 25,000 Turkish *grush* were paid for the first purchase, and 12,000 grush for each of the other two. All in all, the neighbourhood was to measure 260m. by 130m., making 32.5 dunams.

Most of the members paid for their shares in weekly instalments amounting to pennies. Reb Shlomo recalls stories of the troubles of Rabbi Zalman Baharan, who kept the accounts.

"Rabbi Baharan used to write the names and the sums of money on a cigarette packet and then transfer them to more serious-looking books. On Friday mornings he would not be in his office, Mr. Demetrius, the builder, used to call then to collect the money due to him, so that he could pay his workmen, but Rabbi Baharan's till was empty."

The rabbi himself was so poor that he, too, was always behind with his instalments. But when the society eventually offered him a free apartment in recognition of his services, he took great offence and threatened to resign if the offer were ever repeated.

THE ARTICLES of the society were also Rabbi Baharan's work. The preamble stated that the rules were to apply to rich and poor alike, and that the former could expect no preferential treatment. The quarter was to have its own synagogue, Talmud Tora and *mikve* (ritual bath). The statement that there were to be no parks or gardens because these were prohibited by the Tora was interpreted by some as an excuse for the fact that the organizers had made no provision for any green spaces.

The problem of synagogues for Hassidim was discussed heatedly. Paragraph 4 of the "Regulations for Mea Shearim" stated clearly that the quarter was being built for the *Prushim* (Pharisees) and not for the *Zdukim* (Sadducees), the ancient terms used to distinguish non-Hassidic and Hassidic Jews. One of Reb Shlomo's very rich and energetic uncles, Baruch Mandelbaum, had set his heart on building a synagogue for Hassidim, and a revised edition of the regulations, printed in 1889, permitted the construction of a Hassidic synagogue of which Reb Shlomo is still the *gabai*, or administrative head.

On May 15, 1874, two months after the initial conference, the cornerstone of the first house was laid, with a list of the founding members buried beneath it. Seven years later, when the whole quarter was finished, each of the four sides had a gate, named respectively Jerusalem, Beit David, Harlchim and Lifta, which were closed at nightfall. The British authorities removed the gates, and only their iron frames now remain.

It was planned that occupants of the first 10 houses should move in on a date in March, 1875, corresponding with the month of Adar, the month of joy. A few days earlier, however, Arabs murdered a Jew in Nahlat Shiv'a, hoping that this would scare the prospective inhabitants of Mea Shearim. The date was accordingly put back two months, but the Arabs carried their intimidation to the quarter itself. One rabbi and the wife of another were killed. There were frequent robberies. People were afraid to leave their houses, and the men took to praying at home.

But this did not deter the people who wanted to live in the new quarter, and the original 32.5 dunams were soon overcrowded. The 147 houses averaging four apartments of one-and-a-half or two rooms provided homes for about 600 families, and the many yeshivot and synagogues, community houses and shops took up the remainder of the area.

BY THE TURN of the century, Mea Shearim had spilled out into a long, ugly row of two storey houses, with a few smaller, free-standing buildings. The so-called *Batei Ungarn* is the complex constructed by the Hungarian community, the *Kolel Ungarn*. Out of

(Continued on page 18)

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POST PULLOUT GUIDE

The Poster

FOR CHILDREN

BAMBI — Play by Ezriel Asherov. (Ashkelon, Esther, Tuesday at 4.30 p.m.; Tel Aviv, Beit Hahayal, Weizmann and Pinkus, Wednesday at 11 a.m.; Holon, Rina, Wednesday at 4 p.m.; Petah Tikva, Heichal, Thursday at 11 a.m.; Kfar Sava, Amal, Thursday at 4 p.m.)

THE COLOURS THIEF — Moral play by Hillel Mittelpunkt. (Tel Aviv, Tzavta, 80 Ibn Gvirol, Tuesday at 11 a.m.)

EEECH BEEECH ZOUTA — Play by the Children and Youth Theatre, written by Moshe Ben-Shaul. (Carmiel, Cinema, Friday at 10 a.m.; Tel Aviv, Nahmani, 17 Nahmani, Tuesday at 9.30 and 11 a.m.; Wednesday and Thursday at 9.30 and 11 a.m. and 4 p.m.)

FLIGHT INTO SPACE — Play with music and movement. (Dimona, Eilat Theatre, Tuesday at 10 a.m.; Tel Aviv, Ohel Shem, Wednesday and Thursday at 9.30 and 11 a.m. and 4 p.m.)

JUNGLE BOOK — Play based on Rudyard Kipling's famous story. Directed by and with Rafi Taylor. (Netanya, Esther, Tuesday at 11 a.m.; Bat Yam, Bat Yam Theatre, Wednesday at 11 a.m.; Tel Aviv, Beit Hahayal, Weizmann and Pinkus, Wednesday at 4 p.m.; Kiryat Bialik, Savyon, Thursday at 11 a.m.; Afula, Kol Ron, Thursday at 4.30 p.m.)

KING FERDINAND — By Ephraim Sidon. Lesson in democracy presented in theatrical form. (Tel Aviv, Tzavta, 80 Ibn Gvirol, Thursday at 11 a.m.)

THE PRINCESS AND THE CLOWN — By Uriel Ofek. Based on stories by Oscar Wilde and James Thurber. With Shlomo Bar-Shavit, Levona Finkelstein, Nissim Azikri, Avraham Blakter. (Tel Aviv, Beit Hahayal, Weizmann and Pinkus, Tuesday at 11 a.m. and 4 p.m.; Tiron, Yuval Or, Wednesday at 11 a.m.; Yifat, Cultural Hall, Wednesday at 3.30 p.m.; Haifa, Orah, Thursday at 10.30 a.m.; Kiryat Ata, Shavit, Thursday at 4 p.m.)

THE SCRAP COLLECTORS — Film, in English, about four children who sell their parents' treasures, mistaking them for scrap. (Jerusalem, Israel Museum, Thursday at 3.30 p.m.)

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem

NEIGHBOURS — By James Saunders. The development of a relationship during the first meeting between a boy and a girl. (Pargod, 94 Bezalel, Saturday and Tuesday, at 9.30 p.m.)

THREE LOVES — By Shalom Aleichem, presented by Gideon Shemer. (Pargod, Thursday at 9.30 p.m.)

Tel Aviv

APPOINTMENT BOOK — By Jean Claude Carriere. With Yossi Banai and Gita Munte. (Bat Dor Theatre, 80 Ibn Gvirol, Sunday at 9.30 and 11.30 p.m.)

THE FALL — Albert Camus' play translated and directed by Niko Nitai. Produced by Te'atron. (Jaffa, The 3rd Floor, Yifat St., Monday)

HOMEWARD BOUND — Yehoshua Sobol's play set in Tel Aviv on November 28, 1947 — the day of the UN decision on the creation of a Jewish state. Produced by the Habimah Theatre. (Habimah's Small Hall, Saturday and Monday at 8.30 p.m.)

L.S. DIONYSOS — The title is a combination of LSD and Dionysos, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Niko Nitai. (Teatron Bayit, 26 Zechariya, Wednesday)

MONSIEUR GOES HUNTING — Produced by the Cameri Theatre. (Cameri, 101 Dizengoff, Thursday)

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Habimah Theatre. Directed by Omri Nitzan. (Habimah's Large Hall, Wednesday at 8.30 p.m., Thursday at 8 and 8.30 p.m.)

THE RUBBER MERCHANTS — All about rubber contraceptives. A lot of offensive schoolboy humour interspersed with a bit of good humour. (Tzavta, Monday and Thursday at 8 and 10.45 p.m.)

THE SHADOW BOX — By Michael Christopher. About three terminal cancer patients. Directed by Hanan Snir. (Habimah's Small Hall, Wednesday at 8.30 p.m.; Thursday at 5 and 8.30 p.m.)

UNCLE VANYA — The Cameri's production of the play by Chekhov, translated by David Avidan. (Cameri, Monday, Tuesday and Wednesday)

WHAT ARE WE GOING TO DO ABOUT JENNY? — An extremely silly comedy about a septuagenerian lady who has just discovered sex, champagne and other good things in life: a vehicle for Hanna Marron who makes the most of it. (Cameri, Saturday at 8.30 p.m.)

WINTER FUNERAL — By Hanoch Levine. (Habimah's Large Hall, Saturday and Monday at 8.30 p.m.)

Haifa

THE FALL — (Beit Rothschild, tonight)

THE ROOSTER IN LOVE — By Ya'akov Shabtai. Based on the commedia del'arte by Carlo Goldoni. (Haifa Municipal Theatre, 50 Pevsner, Saturday, Monday, Tuesday, Wednesday)

Other Towns

APPOINTMENT BOOK — (Kiron, Mateess, tonight at 9.30)

ZALMANAIM — By Hillel Mittelpunkt. About a Russian Jewish family just after the revolution. (Rehovot, Beit Ha'am, Thursday)

Angela Lansbury and David Niven in the star-studded "Death on the Nile," based on Agatha Christie's thriller.

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

GIORA FEIDMAN — Clarinet, Jewish Soul Music. (Khan, opposite railway station, Thursday)

ENGADINER KANTOREI — 88 Singers from Switzerland. Conductors: Hannes Reimann, Stephen Simeon, Edwin Nievergelt. Psalm compositions of the Baroque, Romantic and Modern periods for a capella choir and brass instruments. (Jerusalem Theatre, Monday)

ESPANA — Evening of Spanish music and dance. Diana Blecher, dance and castanets; Yannula Pappas, mezzo-soprano; Alan Sternfeld, piano. Works by Granados, de Falla, Albeniz (Israel Museum, Saturday)

PIANO RECITAL — Alan Sternfeld plays Brahms: Paganini Variations, books 1 and 2; works by Soler, Granados, Albeniz. (Targ Music Centre, Ein Kerem, Monday. Special bus from King David Hotel at 7.30 p.m., Kings Hotel, 7.45 p.m., Mt. Herzl, 8 p.m. Return trip assured)

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — Subscription Concert No.1. Leonard Bernstein, conductor; Gidon Kremer, violin. Mendelssohn: Symphony No.5; Bernstein: Serenade for Violin; Tchaikovsky: Francesca da Rimini. (Mann Auditorium, Series 4: Saturday)

Bernstein: Slava; Mendelssohn: Symphony No.4; Bernstein: Fancy Free; Tchaikovsky: Romeo and Juliet. (Mann Auditorium, Series 3: Monday; Series 6: Wednesday)

ISRAEL CHAMBER ORCHESTRA — Rudolf Barshai, conductor. Bach: Brandenburg Concerto No.1; Cantata No.170; Beethoven: Symphony No.8, Pastoral. (Tel Aviv Museum, Wednesday and Thursday)

11:11 SERIES — Kibbutz Chamber Orchestra, Noam Sheriff, conductor. Works by Holdheim, Mozart, Grieg, Haydn. (Tzavta, 80 Ibn Gvirol, Saturday at 11.11 a.m.)

KIBBUTZ CHAMBER ORCHESTRA — Noam Sheriff, conductor. Works by Geminiani, Mozart, Haydn. (Givat Hashloshia, tonight)

Works by Mozart, Sheriff, Debussy, Rossini. (Saad, Tuesday)

ISRAEL CHAMBER ORCHESTRA — Details as for Tel Aviv (Auditorium, Tuesday)

ENGADINER KANTOREI — Details as for Jerusalem. (Beitenu, Thursday)

Other Towns

ISRAEL CHAMBER ORCHESTRA — Details as for Tel Aviv. (Kiryat Ono, Monday)

ENGADINER KANTOREI — Details as for Jerusalem. (Chazerim, Cultural Hall, tonight at 9.15; Ein Gedi, Saturday at 9.15 p.m.; Bethlehem, St. Catherine's Church, Sunday at 6 p.m., Herzliya, Yad Lebanim, Tuesday at 9 p.m.; Ein Hashofet, Wednesday at 9 p.m.)

KIBBUTZ CHAMBER ORCHESTRA — Noam Sheriff, conductor. Works by Geminiani, Mozart, Haydn. (Givat Hashloshia, tonight)

Works by Mozart, Sheriff, Debussy, Rossini. (Saad, Tuesday)

OPERA

THE ISRAEL NATIONAL OPERA
Founder and producer: Edis de Philippe. Stage Director: Alexandru Salmberger (guest artist from Rumania). Conductors: G. Singer, A. Tavski, A. Levanon.

SYLVA — By Kalman. Cast: Terry Gabor, Esther Baumwel, Miriam Laron, Elisheva Vitale, Plante, Ben David, Scalavino, Ben Shachar, Peer, Sharon, Joy Elisabeth Sherts, Dora Toledano, Kabli, Pollak, Cherni. (Tel Aviv, Saturday, Monday; Haifa Auditorium, Wednesday)

MIGNON — By Thomas. Cast: Miriam Laron, Esther Baumwel, Joy Elisabeth Sherts, Elisheva Vitale, Scalavino, Plante, Kunil, Dora Toledano. (Tel Aviv, Tuesday)

DANCE

KIBBUTZ DANCE COMPANY — (Ein Hashofet, Thursday)

BAT DOR DANCE COMPANY — (Jerusalem Theatre, Tuesday at 8.30 p.m.; Tel Aviv, Bat Dor Theatre, 80 Ibn Gvirol, Thursday at 8.30 p.m.)

INBAL DANCE THEATRE — (Kfar Sava, Heichal Hatarbut, Tuesday at 8.30 p.m., Beersheba, Keren, Thursday, at 8.30 p.m.)

ENTERTAINMENT

Jerusalem

ISRAEL GURION — (Pargod, 94 Bezalel, Monday at 9.30 p.m.)

JAZZ — Danny Gottfried, piano; Aharon Kamisky, drums; Peter Wertheimer, saxophone. (Pargod, Wednesday at 9.30 p.m.)

MIRACLE IN MILAN — Film (Italy, 1951) directed by Vittorio de Sica. (Israel Museum, Tuesday at 8 and 8.30 p.m.)

Tel Aviv

DUDU DOTAN (ZOA House, 1 Daniel Frisch, tonight at 10.45)

MATTI CASPI — "How does one star shine so bright." (Bat Dor Theatre, 80 Ibn Gvirol, Monday and Wednesday at 8.30 and 10.30 p.m.)

NURIT GALON — (Tzavta, 80 Ibn Gvirol, tonight at 9 and midnight)

SHLOMO ARZI — (Tzavta, Sunday at 9.30 p.m. and midnight)

30 YEARS OF SONG — Songs, skits, jokes in celebration of Israel's 30th anniversary. Directed by Dani Litai. (Bat Dor Theatre, tonight; Beit Arlosoroff, 6 Bettinson, Saturday and Monday)

YEHUDIT RAVITZ and YONI RECHTER — (Beit Hahahayal, Weizmann and Pinkus, Monday at 9 p.m.)

Haifa

MATTI CASPI — (Haifa Municipal Theatre, 50 Pevsner, Thursday at 8.30 p.m.)

Other Towns

DUDU DOTAN — (Kfar Sava, Beit Hatarbut, Sunday at 9 p.m.)

NURIT GALON — (Beeri, Wednesday)

SHLOMO ARZI — (Neve Shaanan, Amami, tonight at 9.30; Petah Tikva, Sharett, Saturday at 9 p.m.)

YEHUDIT RAVITZ and YONI RECHTER — (Rishon Lezion, Tzavta, tonight at 10; Kiryat Haim, Beit Nagler, Saturday at 9 p.m.; Shefayim, Sunday at 9 p.m.)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

Tel Aviv Cinemas

Commencing Saturday, October 14, 1978

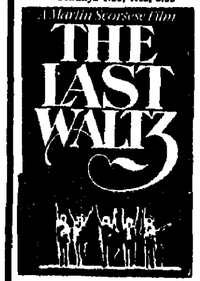
ALLENBY
9th week
Weekdays 4.30, 7, 9.30
★ WALTER MATTHAU
★ GLENDA JACKSON
★ ART CARNEY
★ RICHARD BENJAMIN
HOUSE CALLS
Mat. at 11, 4.30:
A MILLION DOLLAR DOLLAR HEIST

BEN-YEHUDA
11th week
Tonight 10, 12.15
Saturday 7.15, 9.30
Weekdays: 4.30, 7.15, 9.30
★ JANE FONDA
★ JON VOIGHT
★ BRUCE DERN

Coming Home

CHEN
4th week
★ RICHARD BURTON
★ ROGER MOORE
★ RICHARD HARRIS
★ HARDY KRUGER
10, 4.30, 7, 9.30

CINEMA ONE
3rd week
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30



Sizing
The Band
Rick Danko
Levon Helm
Garth Hudson
Richard Manuel
Robbie Robertson
featuring
Eric Clapton
Neil Diamond
Bob Dylan
United Artists

CINEMA TWO
STAND IN
★ HUMPHREY BOGART
★ LESLIE HOWARD
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 10, 12, 2, 4.30, 7.15, 9.30

DEKEL
8th week
7.15, 9.30
Number one suspense thriller!

DRIVE-IN CINEMA
Israel Premiere
Tonight at 10, 12.30
Saturday and weekdays 9.45
BURT LANCASTER in

Israel premiere
8.45, 7.30

A THOUSAND MILES OF HIGH ADVENTURE!

ESTHER Tel. 225610
8th week
RYAN O'NEAL
BRUCE DERN
ISABELLE ADJANI

EMI
Stiller film
Adults only

GAT
7th week
Pretty Baby

GORDON
7th week

George Segal · Glenda Jackson
A Touch Of Class
4.30, 7.15, 9.30
Seven Stars Colour

HOD
8th week
tonight at 10
4.30, 7.15, 9.30
★ ZEEV REVAH
★ NITZA SHAUL

LITTLE SHRAGA
Based on a true story

LIMOR
3rd week
4.30, 7.15, 9.30
★ JOAN COLLINS
★ OLIVER TOBIAS

MAXIM Tel. 287457
4th week
ET VIVE LA LIBERTÉ
4, 7, 9.30

MOGRABI Tel. 296551
Israel premiere
4.30, 7, 9.30
The Harold Robbins people.
What you dream... *they do!*
HAROLD ROBBINS'
The Betsy

LAURENCE OLIVIER
ROBERT DUVALL · KATHARINE ROSS
United Artists

OPHIR
2nd week
SPIDER MAN
4.30, 7.15, 9.30

ORLY
2nd week
THE BISHOP'S BEDROOM
4.30, 7.15, 9.30

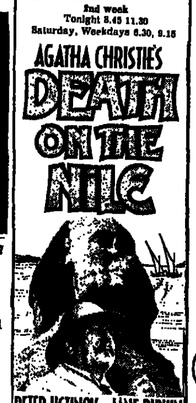
PARIS Tel. 236600
3rd week
ALLEGRO NON TROPPO
From Friday 10, 12, 2, 4, 7.15, 9.30

PEER Tel. 443795
14th week
AN UNMARRIED WOMAN
★ JILL CLAYBURGH
★ ALAN BATES
4.30, 7.15, 9.30

RAMAT AVIV
SOLDIER BLUE
Friday, Saturday 10, 12
Weekdays 7.15, 9.30
Mat. at 4.30
WALT DISNEY'S
Bedknobs and Broomsticks
(Oscar 1973)

ROYAL Tel. 55851
NACHTZE AND THE PRIVATE
in colour
10, 12, 2, 4, 7.30, 9.30

Cinema **Shahaff**
2nd week
Tonight 8.45 11.30
Saturday, Weekdays 6.30, 9.15



PETER USTINOV · JANE BIRKIN
LOIS CHILES · BETTE DAVIS
MIA FARROW · JON FINCH
OLIVIA HUSSEY · I.S. JOHAR
GEORGE KENNEDY
ANGELA LANSBURY
SIMON MacCORKINDALE
DAVID NIVEN · MAGGIE SMITH
JACK WARDEN
Directed by JOHN GUILLERMIN
EMI

STUDIO Tel. 295187
7th week
The Goodbye Girl
★ RICHARD DREYFUSS
★ MARSHA MASON

TEL AVIV MUSEUM
3rd week
THE LACE MAKER
4.30, 7.15, 9.30

TCHELET
8th week
The Last Remake of Beau Geste
★ MARTY FELDMAN
★ ANN MARGRET
★ PETER USTINOV
★ MICHAEL YORK
4.30, 7.15, 9.30

ZAFON Tel. 445035
Nous Irons Tous Au Paradis
7.15, 9.30
Mat. at 4.30
Charlie Chaplin in
Limelight

TEL AVIV Tel. 281151
Israel Premiere
4.30, 7.15, 9.30

Ramat Gan Cinemas

Commencing
Saturday, October 14, 1978

ARMON
3rd week
PRETTY BABY
4, 7.15, 9.30
Mat. at 4: Mary Poppins

HADAR Tel. 723522
8th week
LA VIE DEVANT SOI
★ SIMONE SIGNORET
★ SAMY BEN YOUB
Saturday and weekdays 7.15, 9.30

LILY
Take the Money and Run
★ WOODY ALLEN
7.15, 9.30

OASIS
4th week

★ RICHARD BURTON
★ ROGER MOORE
★ RICHARD HARRIS
★ HARDY KRUGER
4, 7, 9.30

ORDEA
5th week
LITTLE SHRAGA
★ ZEEV REVAH
★ NITZA SHAUL
4, 7.15, 9.30
English subtitles

RAMA
NACHTZE AND THE PRIVATE
in colour
Sat. and weekdays 7.15, 9.30
Tues., Wed., Thurs. also 4.30

RAMAT GAN
3rd week
THE OTHER SIDE OF MIDNIGHT
6 and 9
Due to length of film, the public is requested to come on time.

Herzliya Cinemas

DAVID
THE SWARM
★ HENRY FONDA
7, 9.15

TIFERET HERZLIYA
2nd week
THE OTHER SIDE OF MIDNIGHT
6, 9
Wednesday at 8 only

Petah Tikva Cinemas

SHALOM
Hagashash Hahiver
Here in Our Neighbourhood
Sat., holidays 7.15, 9.15
Tues., Wed., Thurs. 4, 7.15, 9.15

Netanya Cinemas

ESTHER
LITTLE SHRAGA
Saturday and Tuesday 7, 9.15
Wednesday and Thursday 4.30, 7, 9.30

Haifa Cinemas

Commencing Saturday
October 14, 1978

AMPHITHEATRE
The most famous performance of the Chariots
ET VIVE LA LIBERTE
A superb comedy
4, 6.45, 9

ARMON
4th week
★ RICHARD BURTON
★ ROGER MOORE
★ RICHARD HARRIS
★ HARDY KRUGER

Saturday and Monday 6.45, 9.15
Weekdays 4, 6.30, 9

ATZMON
★ RICHARD DREYFUSS
(Oscar 1978)
★ MARSHA MASON
In a touching story
THE GOODBYE GIRL
4, 6.45, 9

MORIAH
7th week
HESTER STREET
6.45, 9

CHEN
Walt Disney's prize-winning film
(8 Oscar awards)
TRUE LIFE ADVENTURES

MIRON
13th successful week
The Other Side of Midnight
6, 9

ORAH
★ BIBI ANDERSSON
★ KATHLEEN QUINLAN
in a superb performance
I Never Promised You a Rose Garden
4, 6.45, 9

ORDAN
★ GEORGE SEGAL
★ GLENDA JACKSON
in a most amusing film
A TOUCH OF CLASS
Saturday, Monday 7, 9
Weekdays 4, 7, 9

ORION
Most successful film of the year
LEMON POPSICLE
6 nonstop perfs. from Friday

ORLY
Walt Disney's
20,000 Leagues Under the Sea
based on Jules Verne's well-known book
Saturday, Monday 6.45, 9
Weekdays 4, 6.45, 9

PEER
3rd week
★ WALTER MATTHAU
★ GLENDA JACKSON
★ ART CARNEY
★ RICHARD BENJAMIN
HOUSE CALLS
Saturday, Monday 6.45, 9
Weekdays 4, 6.45, 9

RON
5th week
★ ZEEV REVAH
in
LITTLE SHRAGA
4, 6.45, 9

SHAVIT
2nd week
★ JONI MITCHELL
★ RINGO STARR
in
THE LAST WALTZ
6.45, 9

Jerusalem Cinemas

Commencing Saturday,
October 14, 1978

EDEN
SUBMARINE NEPTUNE DOESN'T ANSWER
Saturday 7, 9.15

ARNON
LOLLIPOP
Saturday 7, 9

HABIRAH
STINGER STRIKES AGAIN
4, 7, 9

CINEMA 1 סינמא אחת
in Jerusalem Cinema
in Kiryat Yovel
Today 13.10 **SPLENDOR IN THE GRASS** 2.30
with: Natalie Wood
14.10 **SPLENDOR IN THE GRASS**
7, 9.15
Monday, 16.10 **RIO BRAVO** 7, 9.15
with: John Wayne
17.10 **EXODUS** 3
REBEL WITHOUT A CAUSE 7, 9.15
with: James Dean, Natalie Wood
18.10 **EXODUS** 3
HELP
7, 9.15
with the Beatles
19.10 **EXODUS** 3
WATERLOO BRIDGE 7, 9.15
with: Vivien Leigh, Robert Taylor

EDISON
LOVE IN THE SHADOW OF FEAR
Saturday 7, 9
Weekdays 4, 7, 9

KFIR
8th week
★ JANE FONDA
★ JON VOIGHT
★ BRUCE DERN
COMING HOME
Weekdays 4, 6.30, 9.15

MITCHELL
HAROLD ROBBINS'
The Betsy

Israel premiere
4, 6.30, 9.15

ORGIL
Walt Disney's
It's a Wonderful World
Saturday 7, 9
Weekdays 4, 7, 9

ORION Tel. 222914
3rd week
AN UNMARRIED WOMAN
★ JILL CLAYBURGH
★ ALAN BATES
4, 6.30, 9

ORNA Tel. 224733
3rd week
The funniest comedy of the year
THE GOODBYE GIRL
★ RICHARD DREYFUSS
(Oscar 1978)
★ MARSHA MASON
4, 6.45, 9

RON
8th week
New Israeli comedy
starring ZEEV REVAH in
LITTLE SHRAGA
4.7, 9

SEMADAR
LOOKING FOR MR. GOODBAR
7, 9.15

SMALL AUDITORIUM BIN YENEI HA'OOMA
4th week
PROVIDENCE
★ DIRK BOGARDE
★ HELEN BURSTYN
7.15, 9.30

Marty Feldman as Forein Legionnaire Digby Geste, Beau's twin brother, in "The Last Remake of Beau Geste."

FILMS IN BRIEF

COMA — Suspense drama in the Hitchcock tradition starring Genevieve Bujold, Michael Douglas, Richard Widmark and Elizabeth Ashley.

COMING HOME — Sally Hyde, a Marine Officer's wife, volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A rich and moving film which, without battle scenes or politics, condemns war and questions the meaning of manhood. Magnificent performances from Jon Voight and Jane Fonda. Exceptionally fine. Not to be missed.

DEATH ON THE NILE — Based on the book by Agatha Christie. Star-studded cast includes Peter Ustinov, David Niven, Bette Davis and Mia Farrow.

DRIVER — Ryan O'Neal as a talented getaway driver and Bruce Dern as The Detective dedicated to catching him give us an hour and a half of fantastic chase and stunt scenes. Though the cops and robbers, and the boy and girl scenes are unspectacular, the chase and stunts are extraordinary.

THE GOODBYE GIRL — Sparks fly when struggling actor Elliot Garfield and twice-jilted Paula MacFadden and her precocious daughter Lucy are forced to room together in New York City. What begins as a most unpromising, odd-couple romance ends happily ever after. Richard Dreyfuss and Marcia Mason set new standards of silver screen magic in Neil Simon's funny, touching and memorable story.

GRAY LADY DOWN — A nuclear submarine sinks after a mid-ocean collision and its crew waits nearly fifteen hundred feet below the surface for rescue. Special navy equipment is utilised in this dramatic disaster film and, though the story is weak, the film manages to hold us in suspense throughout.

THE HERITAGE — Describes the destruction of a wealthy 19th century Roman family by an ambitious and beautiful woman of petit bourgeois origins. An almost flawless and superbly controlled drama of passion and intrigue. Highly commendable performances by Dominique Sanda and Anthony Quinn.

HESTER STREET — Sympathetically depicts the dilemma of *Shtetl* Jews from all over Europe in adapting to the mores of their adoptive country — the U.S. Steven Keats plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

HOUSE CALLS — Delightful, sophisticated comedy about a widowed surgeon (Walter Matthau) who fails in love with an English divorcee, Glenda Jackson.

I NEVER PROMISED YOU A ROSE GARDEN — Schizophrenic teenager, Deborah Blake is locked in a self-created world of flamboyant gods. She is unable to bear reality. Placed in a mental institution she comes under the care of a sympathetic psychiatrist and together they fight to regain her sanity. Admirable but oversimplified rendering of Joanne Greenberg's bestselling novel. Superb performance from Kathleen Quinlan.

THE LAST REMAKE OF BEAU GESTE — Marty Feldman directs and stars in this absolutely zany comedy of identical twins (Feldman and Michael York) who look nothing alike. The twins go off to the Foreign Legion and manage to make a parody of family life, honour, good taste and just about anything else that comes their way. Peter Ustinov plays a sergeant with interchangeable peg-legs; Trevor Howard plays the patriarch of the family and manages to be "alive and dying uncomfortably" throughout the film. Hilarious!

LA VIE DEVANT SOI — Simone Signoret as Madame Rosa, an ailing, retired prostitute who looks after the children of her fellow street workers. Her deepest secret is her Jewishness and closest to her is Mohammed, the sad Arab boy she adopted. Sensitive, vivid and recommendable.

THE LACEMAKER — An excellent portrait of a young French girl (Isabelle Huppert) who discovers herself, love and disillusionment. A very well done film by Claude Goretta that maintains a high level of integrity and provides a too-too real slice of life.

THE LAST WALTZ — Songfest film of 'Sixties music with "The Band" — Bob Dylan, Neil Young, Eric Clapton, Joni Mitchell.

LEMON POPSICLE — Israeli film set in the late 50s about 3 daredevil school boys and their sexual escapades. A cast of good young actors turn in natural and touching performances. Amusing and well made but unnecessary and sometimes ugly emphasis on sex. Over 16 only.

LIMELIGHT — The story of a fading clown and a young ballet-dancer (Claire Bloom). Charlie Chaplin as Calvero, the clown, wrote, produced and directed the film, composed the music and arranged the choreography. Made in 1952 with Chaplin in mainly philosophical mood which makes this perhaps his most self-revealing picture.

THE MEDUSA TOUCH — How does a man behave when he has the psychological power to crash a jumbo and only his psychiatrist can be told the truth? A prominent French inspector is called in to investigate the final unbelievable drama. Exciting and obsessive but lacks the blood-chilling quality of "Carrie." Richard Burton, Lee Remick and Lino Ventura.

ORCA — Against the cautionary advice of marine biologist Rachel Bedford, Captain Nolan and his crew set off in pursuit of an orca, killer whale. After hauling aboard a bleeding female creature terror and bad luck beset them. In revenge, the female's mate devastates a fishing village and finally meets Nolan alone on the arctic icefloes. Seriously handled whales-eye view of the world. Mediocre acting.

THE OTHER SIDE OF MIDNIGHT — Based on Sydney Sheldon's best selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

PRETTY BABY — Set in the red-light district of New Orleans in 1917. Brooke Shields plays Violet, a provocative, sensual 12-year-old aspiring to be a whore like her mother. Lacks drama and depth.

PROVIDENCE — An elderly author, fighting the death agonies of cancer, projects his most squalid and obsessive imaginings into the lives of his family, moving them like pawns to purge his own guilts and fears. Life becomes a highly contrived nightmare. Brilliant but over-written screenplay by David Mercer. Superb acting by John Gielgud and Dirk Bogarde. Heavy going but rich and rewarding for connoisseurs of literature and cinema.

THE SEX SHOP — Amusing spoof about the results of the sexual revolution. Who does what to whom and how often seems more important than either the moral or social ramifications of what they are doing. Claude Berri directs and stars as the owner, participant in a new Sex Shop and Juliette Berthold plays his patient and enduring wife.

THE SHOUT — After living with Aborigines in Australia for eighteen years Crossley (Alan Bates) has learned a good deal of magic, including how to utter a scream so terrible that it kills anything within range. A mixture of magic, philosophy and banality, including the "magical" seduction of Susannah York.

TAKE THE MONEY AND RUN — Woody Allen's first full length feature film in which he plays a bumbling bank robber. Jokes are similar to his later films but nevertheless extremely funny.

A TOUCH OF CLASS — Excellent comedy about an illicit affair between a married man and a divorcee. Stars George Segal and Glenda Jackson.

AN UNMARRIED WOMAN — A serious and compassionate look at divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the fashionable side of New York, Erica optimistically finds herself and new horizons. Good performances.

THE WILD GEESE — Based on the novel by Daniel Carrey, about a mercenary expedition to rescue the deposed president of a fictitious African state. Star-studded cast but film has several flaws.

YOU ONLY LIVE TWICE — More unbelievable gimmicks and monstrous baddies in the fifth James Bond film. Sean Connery is Bond.

Some of the films advertised are restricted to adult audiences. Please check with the cinema.

هكذا من الأصل

Capital venture

CURTAIN RAISERS

Catherine Rosenheimer

IT IS SOMEWHAT puzzling that the new Jerusalem English Theatre should select an English translation of a French play as its opening production.

But that's exactly what a capacity crowd, including President and Mrs. Yitzhak Navon, Mayor Teddy Kollek, and the infant theatre group's two patrons, ambassadorial wives Mrs. Sally Lewis (U.S.) and Mrs. Margaret Mason (U.K.) will view when the curtain goes up at the Jerusalem Theatre on October 25. The play that launches the country's first fully professional, permanent English-lanuguage repertory company will be *Antigone*, written by Frenchman Jean Anouilh 30 years ago and based on a classic Greek drama.

"Many people have queried our choice of opening repertoire" admits English-born actress Nomi Sharron, the theatre's founder and director. She explains her choice: "We wanted a play that included all of our permanent cast of ten actors, and was relevant to the context of today. I feel that *Antigone's* conflict between the authority of the state and the struggle of individual moral conscience is topical, that the play is a powerful theatrical experience and, incidentally, it has only been performed here once before, in Hebrew, 25 years ago."

NEWS OF THE foundation of a new English-language theatre is, in itself, encouraging. There have, of course, been numerous attempts at establishing similar ventures, most of which have died sad and quick deaths, either for lack of talent, funds or audience support, or a combination of all three. The longest lived was the amateur Little English Theatre, founded by Nellie Lenson; the more recent Rehovot English Theatre foundered after only two productions. Sporadic, "partisan" attempts at putting on individual shows in English, directed mainly at tourist audiences, have met with varying degrees of success.

Your People are Mine, a musical adaptation of the Book of Ruth, is now running into its third year, as is an evening of Sholom Aleichem extracts, in both Yiddish and English.

Nomi Sharron is aware of, though undeterred by, the atmosphere of scepticism surrounding the new theatre, and determined that, this time, an English theatre venture will succeed and survive as a professional repertory company, with a far more solid foundation than any previous attempt.

After six months of untiring canvassing, with a background of "encouraging noises," but less offers of financial support, she has succeeded in scraping together sufficient subsidies and backing to guarantee modest monthly salaries for one year for ten full-time actors, and cover initial overheads. Two other members of the theatre's board, Stephen Solomons, director of cultural activities at the Israel Museum, and Brice Kashdan of the Foreign Office's Public Relations department, shared Nomi's enthusiasm for the project from the outset; between them they enlisted Ministry of Absorption support in paying the salaries of new immigrant actors, and initial grants from the Ministry of Education and Culture, the Jerusalem Fund, the British Council and the

Nomi Sharron, founder and director of the new English theatre.

Jerusalem Municipality, as well as donations from various private individuals.

NOMI, a graduate of the London Guildhall School of Drama, worked in England both in rep and in London fringe theatre, and came here in 1969. She played a few small roles in Hebrew theatre. But she generally has experienced the same feelings of limitation and frustration as most English speaking actors in Israel. After a prolonged stay in the U.S. working on film scripts, and a year's "retirement" for maternity leave, Nomi joined last December's Jerusalem actors' workshop, conducted by four visiting members of the Royal Shakespeare Company. The tremendous feedback their performances here provoked, as well as the stimulation of the workshop itself, reawakened all her enthusiasm for a dormant career, and strengthened her belief that there must, surely, be a place for English theatre in Israel.

"Previous attempts have been either on the part of a director or a group of actors, and most seem to have fallen apart for lack of structure. I decided to approach the project from the other side, starting not with the actors and the artistic repertoire, but with the finance, administration and the support of serious public bodies. Only once we had established the framework and the board of directors did we start auditioning actors."

THIRTY-SEVEN English speaking actors with professional experience responded to the theatre's audition announcements. Ten — six men and four women — have been given an annual contract for the first season. The theatre intends to work in three directions: quality plays in English, a programme for schools, and a programme mainly for tourists. In its first month, it will launch two productions — *Antigone* and, on November 4, *Jerusalem Images*, an anthology of writings and poems about Jerusalem with music, dance and humour, linked into a dramatized entity.

Antigone is directed by Avraham Asseo, *Jerusalem Images* by Joyce Miller.

A month later, the theatre will launch its production for schools, Tennessee Williams *Glass Menagerie*, which is one of the plays on the matriculation curriculum. It will be produced both as an evening performance for the general public, and in schools, not just as a straight play, but also as a workshop, contrasting different interpretations of the same scene, and in conjunction with discussions. Roy Isacowitz will direct *The Glass Menagerie*.

After the opening performances, *Antigone* will appear weekly at Jerusalem's Bet Ha'am, and *Jerusalem Images* will be performed every Wednesday at the Khan. By the second half of November, performances in Tel Aviv are in the planning stage.

The Jerusalem English Theatre plans five productions for its first year, it hopes to attract visiting actors and directors as it establishes itself, to draw its audiences from English-speaking Israelis as well as "Anglo-Saxon immigrants" — and to survive where others have perished.

WHILE ONE new theatre is being launched, another is celebrating its 60th anniversary. Yesterday two exhibitions commemorating the birth of Habimah, the Hebrew National Theatre, opened here.

Pages from the Past in the Habimah foyer is a display of documents and writings from October 1918, when the world's first Hebrew theatre opened in Moscow, until the immigration of its actors to Israel. Around the corner, in the Helena Rubinstein pavilion, there is an exhibition of plastic design in the theatre, Habima's costume sketches, designs for sets and many other items will be on display for two months.

On October 17 a *Salute to Habimah* till take place in the theatre's large hall, including performances by the Israel Philharmonic, conducted by Leonard Bernstein, the Batsheva ballet, the Kibbutz Dance Group.

The following day, commemorative medallions will be presented to the theatre's founding members, and on October 19 Habimah will sponsor a theatre marathon, from the morning until midnight, with three consecutive performances in both the large and small halls, at a reduced price of IL30 per ticket. The theatre's management hopes that the public will "flood" the theatre, and that the event will attract many occasional theatre-goers.

On October 27 Habimah's 65 regular actors will travel to Kibbutz Afikim for an evening of nostalgia and memories, excerpts and recitals, and the following day, the children of Habimah actors will play host to artists' children at a birthday party for the younger generation. The celebrations wind up on October 29, with a symposium for cultural events coordinators from all over the country.□

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Eating in Eilat

MATTERS OF TASTE

Haim Shapiro

FOR YEARS, many Israelis have spent Succot in Eilat. During the holiday week, not only every hotel, but every square metre of beach, is crammed with vacationers.

I was also in the Red Sea port recently. Unfortunately I was not there for pleasure, but for my army reserve service. The members of my unit, in patrolling the beach, found time for some serious observation about the number and size — and also the occasional absence — of bikini tops on sunbathers.

When I got leave, I was anxious to erase the memory of the army food with a meal of one of the local restaurants. I think Eilat is blessed with more than its share of good eating places, and this was certainly no hardship.

I WAS ANXIOUS to try Mandy's Chinese restaurant, on the beach opposite the Laromme Hotel. Some Eilat friends had especially recommended it, telling me it was both reasonable and good.

When the restaurant first opened, it was Haitian, complete with three cooks from the West Indies island; the original proprietor was a new immigrant who had owned a hotel in Port-au-Prince. Wisely the present operators have not altered the decor. The Haitian grass hut could just as easily have hailed from the South China Sea.

We found the air-conditioned dining room pleasant, cheerful and comfortable, and a very welcome change from our own army camp. The service, as my informants had advised me, was quick and polite.

Because the menu offered so many untried dishes, we eschewed the usual egg rolls and wontons. We began our meal with two other first courses, shrimp balls and fried dumplings.

The first of these dishes was quite nice, if rather bland. The second was intrigueingly spiced with an ingredient which I could not identify, despite its pungency. The waiter identified the mysterious spice as anise. Because his English was limited, I could not make sure, but I suspect that he was referring to Chinese star anise, rather than the anise which grows wild in the north of the country.

We continued our meal with a dish described as Thai chicken, shredded boned chicken meat in a very hot sauce. I had been warned before that Thai food was very hot; this was probably a mild version of the Bangkok original.

We also tried the abalone with sauce and Chinese vegetables. This dish, which seemed the most interesting (as well as the most expensive) on the menu, was something of a disappointment. The abalone was rubbery and tasteless and the sauce didn't help. Next time we'll know better.

As a purist, I had the steamed rice. My companion tried the fried rice, which was quite nice. We accompanied our meal with a good green tea, which the waiters were quick to replenish. The bill for two came to IL414.89. In fairness, I should point out that the portions were very large and it is possible to order a perfectly adequate meal for much less money.

AFTER MY initial bash, I was also anxious to try a more moderately-priced restaurant. A local resident suggested the Oasis, on the northern beach, near the bridge which leads to Eilat's marina.

The recommendation was reinforced by our observation that a number of policemen were eating there. Like truckdrivers abroad, the presence of policemen in Israel seems to indicate reasonable food at reasonable prices. Sitting outside to enjoy the sea breeze, we were also able to enjoy the sign, which offered chicken for $2.50, fish for $3.50.

We opened our meal with an order of eggplant salad and something called Greek salad. The former was good. The latter in no way resembled the mixed salad with feta cheese and olives served in Greece. Instead, it consisted of slices of fried eggplant, marinated with a topping of chopped onion and tomato, which was quite pleasing to the palate.

For the main course I took a chance by ordering steak: I was pleasantly surprised to receive a very tasty, not-too-tough piece of beef, cooked as I had asked. My companion's *shishlik* was, if anything, better, as well as more substantial.

Accompanying the meat was a fresh salad and chips, which, I am sorry to say, were not only frozen, but seemed to have been heated a number of times as well. Perhaps we were unlucky. The customers who came after us got a fresh batch of chips.

Despite the numerous bottles of beer and soft drinks which we consumed, I was still a little dry from the Eilat sun and I finished my meal with a large slice of watermelon. Finally, we enjoyed two cups of very good Turkish coffee.

The bill for two came to IL207.

WHILE ON the subject of Eilat, I should perhaps remind readers of a few additional eating places. Only a few weeks ago, we reviewed Casablan and found it excellent. The same is true for Henri, which we wrote about last year. In a class by itself is La Coquille, a seafood restaurant which is on the expensive side, but well worth every agora. Another restaurant, highly recommended to me, although I have yet to try it, is Le Bistrot.

I have also not yet been able to visit the highly praised Fishermans' Village, just south of Neviot. A full meal there, including all the fish you can eat, and wine you can drink, now costs IL95, my informants tell me. They also recommend a fish restaurant run by the Muzeina Beduin, at a centre built for them by the Military Government adjacent to the Fishermans' Village.□

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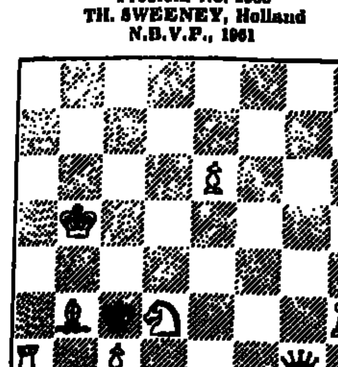
CHESS

Eliahu Shahaf

Problem No. 2585
TH. SWEENEY, Holland
N.B.V.P., 1961



Kb5: Qh1; Ra2, Rh3; Bb3; Bc1; Nd3; Pc2, e6. (9)
Kc3; Qg2; Bf1. (3)
White mates in three (3x)

SOLUTIONS. Problem No.2581 (Hoch). 1.g4! Kg2 2.d6 Kg3 3.d7 Bb6 4.Bc8! Bd8 5.Kf7 (f8) Kg4 6.Ke8 and 7.d8Q (R), and wins.

THE WORLD CHAMPIONSHIP

TIME trouble again played havoc with Viktor Korchnoi in the 27th game. Left with only five minutes to complete 14 moves, he made a series of three weak moves; one of them (the 31st) proved to be a fatal error.

The game was adjourned on the 41st move, but Korchnoi resigned without resuming play. (A misunderstanding in the delivery of the resignation note to the chief arbiter almost cost the challenger a hefty sum of his prize money should he have been fined for failing to appear for the resumption.) Undaunted by his defeat (which brought Karpov to within one victory of keeping the title), Korchnoi played well in the 28th game, taking advantage of his rival's passive play, and earned a well-deserved victory.

V. KORCHNOI — A. KARPOV
27th game
1.c4 Nf6 2.Nc3 e5 3. Nf3 Nc6 4.g3 Bb4 5.Nd5 Nd5 6.cd Nd4 7.Nd4 ed 8.Qc2 Qe7 9.Bg2 Rc5 10.0-0 0-0 11.e3 Bb6 12.a4 d5 13.de a5 14.Bd2 Bc5 15.Bc3 d6 16.Qd2 b6 17.Rfe1 Bd7 18.e4 Rfe8 19.Kh1 c6 20.e5 cd 21.Bd5 Rad8 22.Qf4 Qf8 23.Qf3 dc 24.Be5 Bg4! 25.Qg4 Rd5 26.Bc3 Red8 27.Kg2 Bd4 28.Rac1 g6 29.Qe2 Qd6 30.Bd4 Rd4 31.Qb5? Rb4 32.Re8 Kg7 33.Rd8 Qd8 34.Qe2 Qd5 35.f3 Ra4 36.Rc2 Rd4 37.Qe3 b5 38.Qe2 a4 39.Qe3 b4 40.Rf2. White resigns.

A. KARPOV — V. KORCHNOI
28th game
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 Ne4 6.d4 b5 7.Bb3 d5 8.de Be6 9.c3 Nc5 10.Bc2 Bg4 11.Re1 Be7 12.Nbd2 Qd7 13.Nb3 Ne6 14.h3 Bh5 15.Bf5 Ncd8 16.Be3 a5 17.Bc5 a4 18.Be7 Qe7 19.Nbd2 c6 20.b4 Ng5 21.Qe2 g6 22.Bg4 Bg4 23.hg Nde6 24.Qe3 h5 25.Ng5 Qg5 26.Qg5 Ng5 27.gh Rh5 28.Nf1 Rh4 29.Rad1 Ke7 30.f3 Rd8 31.Ne3 Ne6 32.Ng4 Ng5 33.Ne3 Ne6 34. Ng4 Ng7 35.Ne3 Nf5 36.Nc2? Rc4 37.Rd3 d4! 38.g4 Ng7 39.Nd4 Ne6 40.Red1 Nd4 41.cd Rb4 42.Kf2 c5 43.d5 Rb2 44.Kg3 Ra2 45.Re3 b4 46.e6 Ra3 47. Re2 fe 48.Re6 Kf7 49.Rde1 Rd7 50.Rb6 Rd3 51.Re-e6 Rd3-d5 52.Rg6 a3 53.Rbf6 Ke7 54.Re6 Kf8 55.Ref6 Ke7 56.Re6 Kd8 57.Ra6 Rb7 58.Rg8 Kc7 59.Rg7 Rd7 60.Rg5 b3 61.Rc5 Kb8. White resigns.

THE WOMEN'S CHAMPIONSHIP. After the 14th game, Maya Chiburdanidze was leading 8-6 and needed only one draw to clinch the title.

THE BRILLIANT TOUCH

White — Kg2; Qb3; Rc5, Re5; Pa4, b4, d4, f2, g3. (9). Black — Kd6; Qb8; Rc8, Rg8; Pa6, b7, c6, d5, g5. (9). 1.Rcd5! cd 2.Qd5 Kc7 3.Qc5 Kd7 4.Qe7 Kc6 5.Qe6 Black resigns. (Reshevsky — Santasaire, New York, 1938).

ENDGAME FINESSE

White — Ka4; Nf2; Pe5, g4. (4). Black — Kg5; Pe6, f7. (3).

The actual game went on as follows: 1.Nd3? f6! 2.ef Kf6 3.Nf2 Kg5 4.Kb4 e5 5.Kc4 e4, and draw was agreed. White could have won this intricate endgame by continuing 1.Kb4(b5) Kf4 2.Nd3! Kg4 (2.— Ke4 3.Kc4) 3.Nc5 Kf5 4.Nd7 f6 5.ef Kg6 6.Kc5, and wins; Or 1.- f5 2.gf Kf5 3.Nd3 Ke4 4.Kc4, and wins. (Nimzovich — Rubinstein, Carlsbad, 1911).

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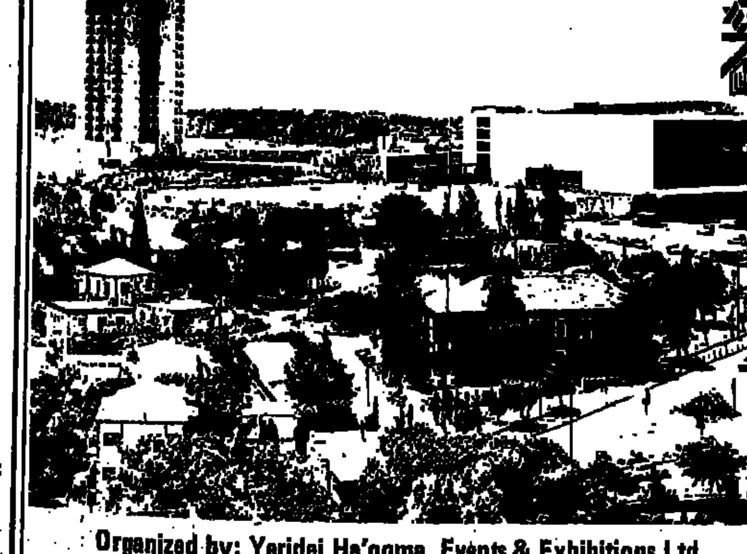

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The Week's TV/Radio Highlights

OCTOBER 13 — OCTOBER 19

FRIDAY

Aviva Marks, TV, 20.05

TV

EDUCATIONAL: 8.15 Mathematics 7 8.35 Our Hour. 9.40 Advice and Guidance 8. 10.10 Mathematics 7. 10.30 Judaism 7. 11.10 Nature/Physics 7-8. 11.30 Society and Culture — special programme for Succot. 12.25 History. 13.30 Programme for kindergarteners. 14.00 Everyman's University
CHILDREN'S PROGRAMMES:
15.00 Star Trek — the adventures of the spacecraft U.S.S. Enterprise and its crew in outer space. Starring William Shatner and Leonard Nimoy.
15.50 Sabbath eve programme for youth: songs, readings
ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Arabic film
19.45 News
20.02 Programme announcements
HEBREW PROGRAMMES
resume at 20.05 with Sabbath eve programme with Rabbi Avidor Hacohen and singer Aviva Marks
20.20 Weekly News magazine
21.20 The Nicest Man in the World. A widow discovers that her husband is mourned by quite a few other women. Starring Celia Johnson
22.10 Elgar: Enigma Variations. Recording of a concert of the Jerusalem Symphony Orchestra, Norman Del-Mar conducting
22.40 Hawaii 5-0. Jack Lord and his team in Assault on the Palace
23.35 News
JORDAN TV (unofficial):
(Shows with asterisks are also broadcast on JTV 3).
14.15 Emergency. 18.00 Savage Wilderness. 17.00 Star Soccer. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 The Penn Street Gang. 21.10 The Brothers. 22.00 News in English. 22.15* Young Pioneers. 23.15* Raffles

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Krommer: Clarinet Concerto; Beethoven: Sonata No. 1 in F Major for Cello and Piano, Op. 5, No. 1 (James Levine); Brahms: Quartet in A Major for Piano and Strings, Op. 26; Prokofiev: Lieutenant Kijé Suite, Op. 60 (André Previn)
10.05 Radio Story
10.35 Lesson in spoken Arabic
10.40 Free Time: magazine on hobbies and recreation
11.40 Music from different lands — [illegible]
[illegible]
20.15 (Stereo): Friday Night Concert — Bartok: Violin Concerto No. 2 (André Previn); Brahms: Symphony No. 2 in D Major, Op. 73 (Boulez); Ligeti: Lux Aeterna
22.05 (Stereo): Musical Miniatures
23.00 (Stereo): English Language Drama: The Three Cornered Hat
00.10 (Stereo): "Contrasts" with Paul Landau

2nd

8.10 Good morning — stories, anecdotes, songs, interviews
12.30 Israeli songs
14.10 Weekend songs, chat, interviews
16.10 Beautiful Land — Prof. Zeev Vilnai talks about his hobby of tamping new settlements
17.05 Weekly news magazine
18.05 "On a Deserted Island" — with Micha Shagrir of Kastel films.
19.05 Gideon Lev-Ari's weekly column including the interview of the Week
20.05 Prayer and song
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Once Again — the married Israeli
23.05 A personal view — Yossi Banai looks back at 30 years of art, culture and entertainment

Army

7.07 Almost Shabbat — morning music and selections from weekend magazine with Pnina Bat-Zvi
9.05 Morning Party — songs, chat with Alex Anski
11.05 Mama's Voice — mothers send special regards to their sons serving in the army
12.05 On drivers and traffic; reports from police positions, features on transportation, quizzes, information on tours of the country
14.30 Golden Oldies
15.45 Song Time — with Effi Netzer
16.05 Friday magazine — weekly news magazine, including interviews, commentary, personal notes and music
17.57 Programme announcements
18.05 The Seven Muses — ancient civilisations: Rome
19.05 Friday Night Concert — Beethoven: Symphony No. 3, Op. 55; Bach: Preludes and Fugues from the Well-tempered Clavier; Villa Lobos: Magdalena Suite; Schumann: Papillons, Op. 2 (Stanislav Richter)
21.05 Songs
22.05 Jazz Hour
23.05 Dance Records with Gadi Livneh

NEWS COMMENTARY
Second Programme: Following the news at 7 a.m. 1 p.m. and 7 p.m.
Army Radio: Following the 5 a.m. and 5 p.m. news and at 11.40 p.m.

SATURDAY

Chaim Herzog, Radio 2nd, 13.05

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Cartoons
18.30 Inventions and Innovations
18.45 Stars of Tomorrow
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with the songs of Yaacov Rimon. With Mali Bronstein, Yehoshua Tene and the Amranim duo.
20.30 Mabat newsreel
21.00 Ma'bat Sport
22.05 Aspen. Last part of a three part series based on the novels Aspen and The Adversary starring Sam Elliot as a ruthless lawyer involved in a controversial murder trial.
23.40 News
JORDAN TV (unofficial):
18.00* The Lightning Tree. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Doctor on the go. 21.10 Entertainment 22.00 News in English. 22.15 Dallas 23.15* The Professionals

RADIO 1st

7.11 Dawn Music
8.05 (Stereo): Saturday Morning Concert — Mozart: Serenade for 13 Wind Instruments, K. 361 (Daniel Barenboim);
9.00 World of Science
9.25 Music Quiz
11.00 The Way We Appear — Israeli society as reflected in the theatre (part seven)
12.05 Music announcements
12.15 The Jerusalem Symphony Orchestra plays Mendelssohn — Overture, Calm Sea and Prosperous Voyage (Lukas Foss); Piano Concerto in E Minor, Op. 64 (Gary Bertini); Symphony No. 2, Op. 52, Lobgesang (Lukas Foss)
16.00 Innermost Thoughts — with Justice Haim Cohen (part two)
16.05 Literary Magazine
17.00 Portrait of an Artist — Brahms
20.15 (Stereo): Baroque Music — Zilla Grossmeyer, sopran, Shlomo Tidhar, recorder, Yair Kless, violin, Eliahu Turner, oboe, Yoram Alperin, cello, Eldad Neumark, harpsichord play works by Purcel, Haydn, J.C. Bach, Gabrieli, J.S. Bach, Tartini, Schickart, Eccles, Boismortier, Telemann and Vivaldi
22.05 Shmuel Almog's talk show
22.00 (Stereo): Music Here and Now — Nazra: Music for six instruments and harpsichord; Zimmerman: Sonata for Cello Solo;
00.10 (Stereo): Midnight Concert

2nd

8.05 Joke After Joke
9.05 Signs in Israel with Azaria Alon
10.05 Weekly news magazine
11.05 The music carries on
12.05 "Is there life before death?" — 10 years of violence in Northern Ireland (repeat)
13.05 My Father's Home — with Chaim Herzog
13.50 Announcements on entertainment and the arts
14.10 Songs and Goals — songs and live reports from the day's soccer games
17.10 Slice of Life — life in a circus (part one)
18.04 Matter Receiving Attention — Gideon Lev-Ari talks about current problems with listeners
18.30 Sports commentary
19.05 Weekly news magazine
19.45 Bible Reading — Chronicles II, 9, 10
20.05 Mixed Notes — potpourri of music
20.45 Sports commentary
21.05 Middle East Crossroads — political commentary
22.05 Songs for the end of Sabbath
23.05 Media — magazine on radio, TV and the press
00.10 Hebrew songs

Army

8.05 Songs, comedy skits
9.05 The Happy Choir — songs and stories for children
10.05 Songs
11.05 The Dream of Habimah—the first years of the Habimah theatre
13.05 Personal Questions — Ya'acov Agmon interviews actor and director Omri Nitzan
14.05 Record of the week — the Beatles
15.05 Golden Oldies
16.05 White-Black-White — pop, jazz, rock and classical music on the piano
17.05 Armoured Corps soldiers talk about the Yom Kippur War — and its long term effects, five years later
18.05 End of the Game — summary of the day's soccer games
19.05 This Week 30 years ago
20.05 Juke Box
21.05 On Jewish Tradition
22.05 Rock Plus
00.05 Night Birds — songs, chat with Michal Ramot

DIAL LOCATIONS
AM in kiloHertz
FM in MegaHertz

		1st Programme	2nd Programme
Central Israel	AM:	575	956
	FM:	91.3	95.5
J'm area	AM:	575	656
		1188	710
	FM:	91.3	95.5
Haifa area	AM:	575	1305
	FM:	89.4	103.2
B'sheba area	AM:	576	856
	FM:	88.5	102.3
Safed area	AM:	573	846
	FM:	90.9	101.1
Eilat	AM:	1457	1169
	FM:	102.9	99.3

3rd Programme — short wave and FM 88.2 MHz
4th Programme — 737 kHz; Jerusalem area 674; central Israel 1025
5th Programme — 329 kHz
Army Radio — 1,268 kHz

SUNDAY

Avraham Shlonsky, TV, 20.55

TV

EDUCATIONAL: 14.00 This Is It — youth magazine (repeat)
CHILDREN'S PROGRAMMES:
17.30 Sleeping Beauty — humoristic musical version of the Andersen's fairy tale
17.50 Telepele for Succot
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Primus — action series about deep sea divers
19.00 News and weekly magazine
HEBREW PROGRAMMES
resume at 20.00 with a short news broadcast
20.15 Songs for Succot. With Dvora Dotan, Aliza Rozen and Hanan Goldblatt.
20.25 Tiran — the bird island. Documentary about the unusual bird population of the Tiran Island.
20.55 The poetry of Avraham Shlonsky. Songs and reading presented by Yossi Banai with writers Hanoch Bartov, Yoram Kaniuk and Dalia Rabikovitch and singers Hanan Yovel, Nurit Galron, Miki Kam and Yoram Ben David.
21.45 Saturday, Sunday, Monday. TV drama starring Joan Plowright, Frank Finlay and Lawrence Olivier, who also produced the play.
23.35 News
JORDAN TV (unofficial):
17.40* Cartoons. 18.00 I dream of Jeannie. 18.30 French Hour. 19.00 News in Hebrew. 19.45 Music Box. 20.00 News in Arabic. 20.30 Father Dear Father. 21.10 Disraeli. 22.00 News in English. 22.15* The Sweeney

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Handel: Organ Concerto in F Major; Schumann: Violin Concerto in D Minor; Mozart: String Quartet in G Major, K. 387 (Melos Quartet); Ravel: Gaspard de la Nuit; Bizet: Jolie Fille de Perth, Suite (Daniel Barenboim);
10.05 Radio Story
10.15 (Stereo): Mini-concert
11.15 Little Anthology
11.35 Music from different lands — Yemenite Succot traditions
12.05 (Stereo): Mira Zakai, Boris Berman and Edith Zvi play — Three Elizabethan Songs; Haydn: Four Pieces; Dvorak: Gypsy Dances, Op. 55; Britten: A Charm of Lullabies, Op. 41
13.00 (Stereo): Noon Concert — [illegible]: Cello Concerto in E Minor; [illegible]
17.20 The significance of the Succot holiday
20.15 (Stereo): Holiday Concert — works by Rossi, Praetorius, Avidom, Sheriff, Haydn, Orgad, and J.C. Bach
22.05 Night Music
23.00 Cycles of the year and of human life in folk traditions (repeat)
00.10 (Stereo): Midnight Concert

2nd

8.10 Good Morning — songs, chat
12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
15.05 Nostalgic songs
16.10 From the Kumeran caves to the Temple Mount — Prof. Binyamin Mazar discusses achievements in archaeology in Israel during the past 30 years.
17.05 Songs and readings for Succot
18.05 Homes and hospitality customs — around the world
20.05 Adventures in the Desert — Ezra Kadouri, of the first Palmach reconnaissance unit talks about the secret of the desert
21.05 Songs of Haim Nachman Bialik
22.05 My Good Year — Israelis talk about happy experiences
23.05 Magazine on entertainment and the arts

Army

7.07 On drivers and traffic: reports from police positions; features on transportation, quizzes, information on tours of the country
9.05 Morning Party — music, "Red Line" — Listeners may call 03-630222 the moment something newsworthy happens
12.05 Songs, regards
13.05 Songs
14.05 5738 — Annual Hit Parade of Israeli songs
17.05 A Succah in Moscow — Yossi Ronen interviews Russian immigrants about celebrating the Jewish holiday in Moscow
18.05 Holiday songs
19.05 Holiday Concert — Mozart: Serenade No. 9 in D Major; Beethoven: Piano Concerto No. 1 in C Major, Op. 15 (Arthur Rubinstein, Daniel Barenboim); Schumann: Fantasy in C Major, Op. 17 (Stanislav Richter)
21.05 Radio Drama — Hagolem (repeat)
23.05 Dance Records with Kobi Meidan

NEWS IN ENGLISH
7.00 (Fourth, Fifth) *
14.00 (Fourth, Fifth) *
18.00 (Fourth) *
20.00 (Fourth) *
22.00 (Fifth) *
00.30 (Fifth) *
* Fourth programme: 737 kHz; Jerusalem area 674; central Israel 1025
* Fifth programme: Short wave and FM 88.2 MHz

BBC
1322 KiloHertz:
Overseas Service newsreels at 14.00, 17.00 and 20.15

MONDAY

Yossi Banai, Tv, 21.05

TV

ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Succot traditions and hospitality — songs and readings with Shula Chen, Ran Eliran, Moshe Rodensky, Monica and Moshe Hillel
20.30 Mabat newsreel
21.05 Mizmorim. Film of a performance of songs of Sephardi writer Yitzhak Levy held at the Jerusalem Theatre. With Yossi Banai, Yehoram Gaon, Shoshana Damari, Avraham Perera and Rivka Raz.
22.10 Family Name: Avramson — annual gathering of the 400 members of the Avramson family which settled in Israel at the beginning of the century.
23.05 The Sweeney — Stay Lucky
23.55 News
JORDAN TV (unofficial):
17.40* Laff a Bit. 17.55 Chorlton and the Wheelies. 18.00 Thunder 18.30 French Hour (Tarzan on JTV 3) 19.00 News in French 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Maggy and Her. 21.10 The Foundation. 22.00 News in English. 22.15* Assignment Vienna.

RADIO 1st

7.11 Holiday Melodies
8.05 (Stereo): Holiday Concert — Geminiani: Concerto Grosso No. 12; Mozart: Piano Concerto, K. 459 (Daniel Barenboim); Dvorak: Overture, Amid Nature, Op. 91 (Kertesz)
10.00 Recital — with Daniel Hexter — Clementi: Sonata in F Major; Mendelssohn: Sonata Op. 106; Schumann: Variations on A-B-E-G-G, Op. 1; Martinu: 5 pieces
11.00 Radio Drama — The Song of Songs by Shalom Aleichem
12.05 The Jerusalem Symphony Orchestra — Prokofiev: Romeo and Juliet:, excerpts; Tchaikovsky: Violin Concerto (Mendi Rodan); Shostakovich: Symphony No. 5 (Lukas Foss)
15.00 Sounds of Israeli Music — works written after 1968
16.05 The desert generation — with Amnon Ahi-Naomi
17.00 The Magic Piano — special programme about pianist Vladimir Horowitz
20.15 (Stereo): "For the Collector"
21.00 Everyman's University
21.30 Speaker's Podium — Prof. [illegible]
[illegible] Quintet in A Major, Op. 114, Trout
23.23 (Stereo): "23.23" — Great works of the 20th Century
00.10 (Stereo): Musical Miniatures

2nd

7.11 Holiday Melodies
9.05 Very Funny — jokes and skits
10.05 Slice of Life — the man in the tree (repeat)
11.05 Entertainment for Succot
12.05 The French Commandos — the story of North African volunteers who participated in the War of Independence
14.10 Musical adventures
16.05 Songs of Natan Yonatan
17.05 Succot traditions
18.05 Mizmorim — recordings of a performance of songs of Yitzhak Levy held at the Jerusalem Theatre. Presented by Yossi Banai (repeat)
19.05 Middle East Crossroads — political commentary
19.47 Bible Reading: Chronicles II, 17, 18
20.05 Gideon Lev-Ari's weekly column (repeat)
21.05 Jazz Corner
22.05 Special programme for Motzei Succot
23.05 "Radio Information" — all you always wanted to know and didn't have whom to ask

Army

6.05 Holiday Melodies
8.05 My Jerusalem — songs of Jerusalem
10.05 On the Road — three hours of reports, games, songs, tips and stories of Eretz Yisrael for holiday makers
13.05 Palms, Halah and Honey — an hour with writers of mid-eastern origin about their work and how it reflects the atmosphere of the Middle East
14.05 Songs in green
16.05 The songs of Natan Yonatan — recording of a special programme with Zilla Dagan, Ruhama Raz, the Ma'apil Trio, The Brothers and the Sisters, Yehudit Ravitz and Dudu Zakai
17.05 Oedipus in black and white — on chess games, champions and championships with Ella Kushnir and Moshe Cherniak, Shaul Hon and other chess experts
18.05 Re-run — the capture of the Hermon in the Yom Kippur War
19.05 One Time Bands — recordings of soloists who banded together for unique sessions including recordings of Carly Simon, Jimmy Taylor, Paul Simon, Bob Dylan and Joan Baez
20.05 Progressive music
21.05 On Jewish tradition
22.05 Light Classical Music
00.05 Night Birds — songs, chat with Pnina Bat-Zvi

EASY HEBREW BROADCASTS
News and features twice daily. First Programme 6.00 a.m. and 18.00 p.m.

TUESDAY

Yeshayahu Ben Porat, Army Radio, 18.05

TV

EDUCATIONAL: 10.00 Songs for Succot 10.10 Adventures on Ice 10.30 Woodstock — based on the book by Walter Scott about the Cromwell period. 11.15 The Suffragettes. 15.30 Everyman's University. 16.00 Books and stories. 16.15 Programme for kindergarteners. 16.30 Everyman's University
CHILDREN'S PROGRAMMES
17.30 Telepele
17.50 Cartoons
18.00 "Faster, Higher, Stronger" — Sports magazine
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Special regards
19.00 Family magazine
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Nine Squared, TV game with Uri Yaffe, Meir Uziel, Meir Shalev, Zippi Shavit, Dubi Gal, Yigal Bashan, Motti Giladi, Zeev Aner and Shlomo Bar-Shavit
20.30 Kolbotek
21.00 Mabat newsreel
21.30 First Chance — talent show
22.30 Baretta: Shoes. Starring Robert Blake as police detective Tony Baretta
23.20 Behind the Headlines
23.50 Almost Midnight — news
JORDAN TV (unofficial):
17.40* Laff a Bit. 17.55 Mumfie 18.10 Oregon Trail. 18.30 News in Arabic. 19.00 (JTV 3) The Witch 20.30 Dad's Army 21.10 Onedin Line 22.00 News in English 22.15 Crown Court

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Haydn: String Quartet, Op. 1, No. 6; Tchaikovsky: Orchestra Suite, No. 1; Bach: Goldberg Variations for Harpsichord
10.05 Radio Story
11.15 A Little Anthology
11.35 Music from different lands — Yemenite Succot traditions (part two)
12.05 (Stereo): C.P.E. Bach: Flute Sonata in A Minor; Albeniz: Piano Sonata; Zvi Avni: Shadows for Flute and Strings
13.00 (Stereo): Noon Concert — Charpentier: Sonata; Stamitz: Symphonie Concertante in D Major (Daniel Barenboim)
15.00 Land of Why — Quiz
15.25 Literary Magazine
15.35 Notes on a new book
16.05 (Stereo): Works of Ernest Bloch [illegible]
[illegible] Thoughts — with author Amos Oz (part one)
00.10 (Stereo): Choral Music

2nd

8.10 Good morning — songs, chat
12.30 Israeli songs
14.10 Around the world through songs
15.05 Sephardi songs
16.10 Annual selection of favourite Sabbath songs
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Chronicles II, 19, 20
20.05 "Another Angle" on a familiar figure
21.05 Cantorial music
22.05 Weekly magazine on health and medicine
23.05 Two by Two — new series dealing with marriage. Prof. Avner Barkai and psychologist Nira Kfir discuss the problems of the first years of marriage.

Army

7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning Party — Music. "Red Line" — Listeners may call 03-630222 the moment something newsworthy happens
12.05 Songs. regards
13.05 Songs
14.05 Songs of Autumn and parting
15.05 All Together — Entertainment for people young in age and young in spirit — music, games, fashion, prizes and discussions about relations between parents and teenagers, girls and boys
17.45 Sports Magazine
18.05 Press Conference — moderated by Yeshayahu Ben-Porat
19.05 Hit Parade favourites — from Israel and abroad
20.05 Rock Plus
20.55 Lesson in spoken Arabic
21.00 Mabat — radio transmission of the TV newsreel
21.30 Tonight's Star — Netanela
22.05 Tonight's interviews: discussions with Michael Handelzaltz
00.05 Night Birds: songs, chat with Dori Ben-Zeev

FOREIGN LANGUAGE SELECTIONS
French
7.15 (Fourth, Fifth) 13 min., including review of Hebrew press
14.30 (Fourth, Fifth) 30 min.
18.05 (Fourth) 5 min.
20.15 (Fourth) 15 min.
22.30 (Fifth) 25 min.
24.00 (Fifth) 30 min.
Spanish news at 6.45
Yiddish news at 6.25, 19.30 (First) 30 min.
Hungarian at 19.15 (Fifth) 15 min. Saturdays (First) 30 min.
Rumanian news at 6.30, 20.30 (First) 15 min.
Russian news at 6.20, 18.45 (First) 15 min. Sun-Fri.
Georgian news at 6.10, 19.15 (First, Fifth) 15 min.
Ladino news at 6.35, 20.00 (First, Fifth) 15 min.
Moghrabi news at 6.40, 20.15 (First, Fifth) 15 min.
Bucharian news at 6.05 (First)
Tat news at 6.15 (First)

WEDNESDAY

Zvi Harel, Radio 1st, 12.05

TV

EDUCATIONAL: 10.00 The Flag by Shalom Aleichem. Presented by Shmulik Segal. 10.10 Programme for kindergarteners 10.25 Woodstock (part two) 11.10 Documentary. 16.00 Programme for kindergarteners. 16.30 David Copperfield — part one (repeat)
CHILDREN'S PROGRAMMES:
17.30 Cartoons
17.55 Carousel for Succot — with Hava Alberstein, Hanan Goldblatt, Shlomo Vishinsky and Avraham Mor
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Special programme for the Arabic book week.
19.00 Friends of Man — special relationships between men and animals around the world
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with the Brothers: Arrivals and Departures
20.30 Beauty Spot — Uri Dvir recommends sites and tours in Israel
21.00 Mabat newsreel
21.30 Moked
22.00 Brief Vacation. Vittorio de Sica's film of 1973 starring Florinda Bulkan and Renato Salvatore; about the life of factory workers in Milan.
23.45 Almost Midnight — News
JORDAN TV (unofficial):
17.30 Cartoons. 18.00 The Partridge Family. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Mind Your Language. 21.10 The Sullivans. 22.00 News in English. 22.15 Police Woman

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Torelli: Sonata for Horn and Strings; J.C. Bach: Sonata in G Minor for Flute and Harpsichord; Beethoven: Symphony No. 6 in F Major, Op. 68; Rachmaninoff: Rhapsody on a theme by Paganini, Op. 43;
10.05 Radio Story
10.15 (Stereo): Mini-Concert
11.15 Little Anthology
11.35 Music from different lands — music of the middle ages
12.05 (Stereo): Zvi Harel, cello, Yaacov Barnea, clarinet, Marina Boderenko, piano — Bach: Suite no. 5 in C Minor for Cello Solo; Brahms: Trio for Clarinet, Cello and Piano, [illegible]
[illegible] the Three Cornered Hat; Brahms: Quartet in G Minor, Op. 25
20.15 Intermezzo — Jewish Music
21.00 Everyman's University education
21.30 Music Symposium — Musicology and Jewish studies
22.05 (Stereo): Nielsen: Masquerade (complete opera)

2nd

8.10 Good Morning — songs, chat
12.30 Israeli songs
14.10 Selection of opera music
15.05 "Ho-Ha" — live show of jokes, songs and prizes
16.05 Magazine on science, technology and medicine
16.10 Press conference
17.10 Joke After Joke — songs, humour, gags (repeat)
18.05 On Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Chronicles II, 21, 22
20.05 "On a Deserted Island"
21.05 Light Classical Music
22.05 Beautiful Land — With Prof. Zeev Vilnai
23.05 Can we help you? — a panel answers listeners' questions about taxes

Army

7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning Party — Music, "Red Line" — Listeners may call 03-630222 the moment something newsworthy happens
12.05 Songs. regards
13.05 Songs
14.05 Foreign language hit parade
17.45 Sports Magazine
18.05 "Controversy" — discussion on controversial topics, moderated by Yosef Lapid
18.57 Programme announcements
19.05 Special Requests
20.05 Mediterranean Atmosphere
21.00 Mabat — radio transmission of the TV newsreel
21.30 Folk songs
22.05 Light Night Music
23.05 Music from films
00.05 Night Birds — songs, chat with Eli Mohar

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6-8.30 a.m. -- Daily breakfast show, as above.
791 kiloHertz:
9-10 p.m. -- VOA magazine, with Americana, science and cultural news, roundup of news.

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THURSDAY

Ronald Fraser, TV, 22.25

TV

EDUCATIONAL: 10.00 Songs for Succot 10.03 The Cats are coming. 11.00 Woodstock (part three) 11.05 Documentary 15.00 Everyman's University 16.00 This Is It — live youth magazine 16.45 Books and Stories 17.00 First steps in the cinema — presented by Yehoram Gaon
CHILDREN'S PROGRAMMES:
17.30 Songs for Succot
18.00 Pinocchio — in a humoristic musical adaptation
ARABIC-LANGUAGE programmes
18.30 News
18.32 Flipper: the escapades of Flipper the dolphin
19.00 Between Citizen and State — a panel answers questions from the audience
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with the Match of the Week
20.50 Programme Trailer
21.00 Mabat newsreel
21.35 Life at Stake Somewhere between Cambridge Bay and Yellowknife Part two of a four part BBC documentary series
22.25 Melissa. Concluding episode of a three part thriller by Francis Durbridge
23.15 Behind the Headlines
23.45 Almost Midnight — news
JORDAN TV (unofficial):
17.45* Cartoons. 18.05 I Dream of Jeannie. 18.30 French Hour (The Hardy Boys and Nancy Drew mysteries on JTV 3) 19.00 News in French 19.30 News in Hebrew. 20.00 News in Arabic. 21.10 Eight is Enough. 22.00 News in English. 22.15* Movie of the Week.

RADIO 1st

7.07 Morning Melodies
8.10 Morning Concert — Prokofiev: Overture; J.S. Bach: Cantata; Vivaldi: Four Seasons — Autumn, Tchaikovsky: October; Dallapiccola: Prayer
10.05 Radio Story
10.15 Mini-concert
11.15 Little Anthology
11.35 Music from different lands — Central Africa
12.05 (Stereo): Avraham Melamed, violin, Edith Zvi, piano, play — Vivaldi: Sonata in D Major, [illegible]
[illegible] Handel: Oratorio [illegible]
20.15 Music Magazine
21.00 Everyman's University
21.30 Talmud Lesson
21.30 Introduction to the Oral Law
22.05 Light Night Music
22.30 Artists of Yesteryear
00.10 (Stereo): Musical Miniatures

2nd

8.10 Good morning — songs, chat
12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
15.05 Sephardic songs — recordings of a live performance
16.10 "Any Questions?"
17.10 We Won — radio game
18.05 Free Time: Magazine on hobbies and recreation
18.43 Sports magazine
19.00 People and events in the news
19.47 Bible Reading: Chronicles II, 23, 24
21.05 Folk songs
22.05 My Father's Home — Chaim Herzog
23.05 Just Between Us — Gideon Lev-Ari talks about current problems with listeners

Army

6.10 The Jerusalem March — special broadcast until the marchers cross the finishing line at 15.00 including reports from along the route, songs and anecdotes
14.05 Israeli Hit Parade
17.45 Sports magazine
18.05 Weekly magazine on economics
19.05 Magazine on arts and entertainment
21.00 Mabat — radio transmission of the TV newsreel
21.30 Tonight's star — The Beach Boys
22.05 Personal Questions — repeat broadcast of Yaacov Agmon's interviews with Eli Sagi, a religious officer, who was killed in the Yom Kippur War, a few days after the recording
23.05 Psychologists and psychiatrists answer listeners' questions
00.05 Night Birds — songs, chat

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11-12 p.m. — News, analysis and topical reports.
6-8.30 a.m. — Daily breakfast show, as above.
791 kiloHertz:
9-10 p.m. - VOA magazine, with Americana, science and cultural news, roundup of news.

THIRD PROGRAMME
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HAMARTEFF GALA-WINES OF DISTINCTION

هكذا من الأصل

Specials for Succot

(From left) *Yoram Ben-David, Nurit Galron, Hanan Yovel and Miki Kam.*

MEDIA WEEK / Daphne Raz

HOLIDAYS are on the air again, beginning with a special **Telepele** (TV, Sunday 17.30). Hebrew songs, poems, and readings are the theme of the holiday schedule. A special programme of Avraham Shlonsky's poetry will be shown later that evening (20.55). The programme features writers Yoram Kaniuk, Hanoch Bartov and Dalia Rabikovitch with singers Hanan Yovel, Miki Kam, Nurit Galron and Yoram Ben-David. This is the first of a projected series to be produced by Dalia Gutman and presented by Dan Ben-Amotz.

Monday evening's programmes include **Mizmorim**, which is dedicated to the late Sephardi Jewish writer Yitzhak Levy (21.05). Filmed at the Jerusalem Theatre, the show was attended by President Navon, who shared a love of the Sephardi tradition with his friend Yitzhak Levy. Yossi Banai sings and presents many of the numbers together with Yehoram Gaon, Shoshana Damari, Avraham Ferera and Rivka Raz.

Radio 2nd have an original way of tying in with the holiday traditions of hospitality and building succot with a collection of stories about unusual homes and strange customs, from the floating homes of Bolivian Indians to the igloos of Eskimos. (Sunday, 18.05-20.05)

Another Succot special is an Army Radio broadcast of the Jerusalem March on Thursday from 6 a.m. until the participants cross the finishing line at 3 p.m. The broadcast will include a bird's eye view of the event from a helicopter as well as songs and progress reports.

EDUCATIONAL TV has a morning schedule to keep the kids busy during the Succot vacation. The younger generation who associate Woodstock with pop music will probably be disappointed with the BBC dramatic series **Woodstock** (beginning Tuesday at 10.30), which is based on the book by Walter Scott about the Cromwell period. A re-run of another BBC series, **David Copperfield**, will begin Wednesday (16.30). Women libbers will be glad to know that their children will be watching **The Suffragettes** (Tuesday, 11.15), a documentary about the struggle of Emily Pankhurst and her associates for women's voting rights. The usual mix of documentaries, entertainment and programmes for kindergarteners complete the vacation schedule.

Going back to the evening programmes, Television House seems to have realized after four episodes that *Romance* (Friday evenings) is probably one of the poorest dramatic series it ever acquired and has suspended the screening of two parts. In its place this week is **The Nicest Man in the World** (Friday, 21.20), with Celia Johnson as a widow who discovers that her husband is mourned by quite a few other women.

Sunday's drama **Saturday, Sunday, Monday** (21.45) has Joan Plowright, Frank Finlay and Lawrence Olivier in it (Olivier also produced the play). And on Wednesday we will see another Vittorio De Sica film, **Brief Vacation** (22.05). Shot in 1973, it stars Florinda Bulkan and Renato Salvatore. (Italian with Hebrew and Arabic subtitles.)

A final note for those who lose sleep over their investments — a team of experts will give advice on financial affairs late Wednesday night on **Can we help you?** (23.05).□

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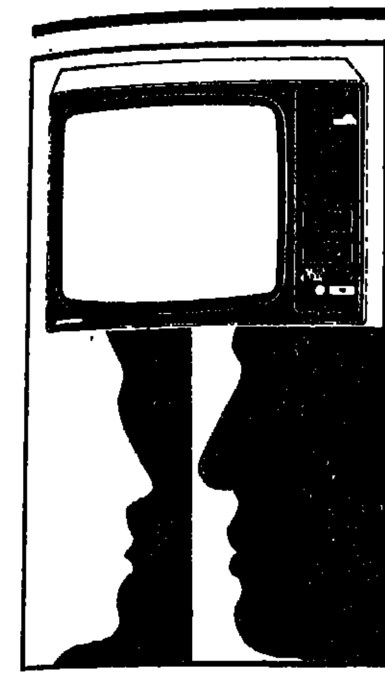

Colour bar

Ephraim Kishon

THE OTHER day, just as the average Israeli was blinking sleepily at the umpteenth M.K. telling the cameras why he would vote yea, even though, and in spite of, and all the same, one of this country's best-kept secrets was finally revealed. Our TV House is broadcasting in colour — and always has!

The first to get wise to the fact were a few bright chappies with an electronic bent. Before long it was all over the morning papers, and all those up there who think that the black-and-white screen is Good For Us choked on their breakfast.

THE HISTORY books tell us that back in 1968, when the Powers That Be considered we were old enough to be allowed to look at TV, they decided that all right, they'd give it to us, but only on a strict black-and-white-basis.

This was due not just to the natural modesty for which we Israelis are famous, but also to a bit of shrewd economic figuring. The public, said the PTB to themselves, will start buying black-and-white sets *en masse*; then, say roundabout 1982, they'll all have to buy a second, colour set. The duties on both will cover half the Min. of Fin.'s budget for the next decade.

Simple, no?

Well, the Broadcasting Authority sent its boys abroad to acquire the necessary black-and-white equipment — and they discovered there wasn't any to be had, not even in the flea market of South Yemen. Every country in the world had gone over to colour years ago, leaving us in splendid isolation as usual.

The authority was in a fix: on the one hand, the only black-and-white equipment to be had was behind glass in the museums. On the other hand, they had sworn a solemn oath that the PTB would forget its cunning if Jerusalem broadcast in colour.

AND THAT'S where Jewish genius went into action: the boys duly bought colour equipment, but at the same time they ordered a kind of electronic gimmick that turns the colour picture transmitted from the station into a black-and-white picture on our screens at home.

Clever, what?

And the honest-to-goodness truth.

"Get us that gimmick," said the PTB. "Money's no object, just so long as not a gleam of colour gets through, otherwise we'll have those bastards buying colour sets way before time."

So the boys went and collected a team of the best brains in the electronic engineering field, and together they built this gimmick that takes the colour out of colour broadcasts like a racist censor.

The miracle gimmick, produced for the sole benefit of our country, was dubbed The Israeli Eraser. Israser for short. Rumour has it that, their job finished, the whole team was executed lest the secret come out.

Presently TV House started broadcasting, and none of us poor slobs guessed that it was the Israser that made the news so black.

AND THEN our bright chappies struck a blow for freedom.

Somewhere in an underground lab they hatched up a sophisticated gadget, a sort of Counter-Israser that changes the black-and-white picture back into its true colours.

It's illegal, of course, and for the time being it's still in the testing stage too — meaning it's a jumbled affair of coiled wires, switches, knobs and thingumajigs — but it works! It works only now and then, to be sure, only here and there in a few dark cellars, but what we know of the Israeli public it'll be in the shops before the year is out, and then —

Then TV House will have to pick up the gauntlet, otherwise the colour bug will get us all and we'll no longer be unique among the nations of the world. Our spies tell us that the House has already ordered a new gimmick, a Counter-Counter-Israser, so to say, that'll show the bastards who's boss. It'll take the colour out of our screens if it's the last thing it does.

One daresay we can look forward to a long electronic winter. It'll be a fight to the death between the colour-prone mob and the black-and-white Authority. They say the PTB intend to go all out, and if they can't make us colour blind in the first stage they'll drive us nuts with systematic flickers, blurs, snow, stripes, blackouts, you name it.

THE WAR may even spread to the other media. If we don't behave ourselves they may, for instance, introduce a piercing whistle into our radios to stop us buying too many transistors. Or they may cut the number of applicants for new telephones by putting a sort of maddening rustle as background noise to every conversation. No, sorry, they've already done that.

For the time being, though, the ban is only on colour. That's to say: not broadcasting in colour — *receiving* in colour.

It's in the national interest. It *must* be.

This writer has a problem of his own. As an upright, law-abiding citizen who respects the wisdom of the PTB and their sensible regulations, I won't of course introduce colour into my home. If I'm not supposed to know the hues of Mrs. Begin's frocks, I'm not supposed to know and that's it.

I thereby apply herewith to the Broadcasting Authority to lend me their Israser for a few days, so I can also change Jordan's colour broadcasts into kosher black-and-white on my screen. Please, before I find out, God forbid, whether Kojak's lollipop is red or green. □

Translated by Miriam Arad
By arrangement with "Ma'ariv."

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Déjà review

THEATRE

Mendel Kohansky

STROLLING down the West End's Shaftesbury Avenue after an absence of five years, reading all those familiar titles on the theatre marquees, I felt as if I had never been away. There was *No Sex Please, We Are English*, a must for American tourists; Anthony Shaffer's diabolically intricate murder mystery *Sleuth*, running about 10 years now; Kenneth Tynan's nude joke *Oh! Calcutta*, which has changed casts several times since 1970.

And there was, of course, that venerable institution, Agatha Christie's *The Mousetrap*, the most popular tourist attraction after the Tower of London and the changing of the guard at Buckingham Palace. (The show was listed that week in the entertainment magazine *Time Out* as "The Mousecrap," which may or may not have been a misprint.) Agatha Christie triumphs posthumously even more than she did in her lifetime, with two other shows, *A Murder Is Announced* and *Murder at the Vicarage*, running simultaneously.

The sensation of the season is the musical *Evita*, which I did not see because none of my connections in the London theatre world could help me get a couple of seats before December. The musical is, of course, based on the life of Evita Peron, and the story is told in straight terms, except for the remarks of the commentator, who is supposed to be Che Guevara.

ANOTHER hot item, but of an entirely different kind, is the revival of John Osborne's *Inadmissible Evidence*, his best play since *Look Back in Anger* established him about a quarter of a century ago as the foremost English playwright of his generation. The part of William Maitland, the egotistic, self-indulgent, thoroughly dishonest middle-aged lawyer, is played now as it was originally by Nicol Williamson, but with a big difference. Only 24 the first time, Williamson gave then a sensationally virtuoso performance which had the critics practically dancing in the streets. Fourteen years later, his performance is just as brilliant but with new depth added. A London colleague, whom I had consulted about what to see during my brief stay, said that I simply should not miss "the performance of the century."

I found the statement to be only a slight exaggeration. The play is practically a monologue, a Kafkaesque trial in which the accused delivers an apology for his shabby life, the life of a "wicked, bawdy and scandalous object." The long speech is full of the wonderfully nasty things he has to say about himself and everybody in his life — his wife, children, various mistresses, colleagues and clients.

Seated at the Royal Court, fascinated by Williamson at his most exquisitely bitchy, I recalled a scene I had witnessed about two years ago at the bar of Hollywood's Beverley Wilshire Hotel. There I saw Williamson leaning on the grand piano, surrounded by admirers and empty

John Gielgud in the National Theatre production of "Half-life."

brandy glasses, brandishing a full glass as he maintained a steady stream of invective against everything and everybody. There was Bill Maitland in real life, perhaps rehearsing for the revival of *Inadmissible Evidence*.

AN ACTOR playing himself can be wonderfully effective, but only if he has the right script. Which is not the case with John Gielgud, now in his second year as Sir Noel Cunliffe, the eminently suave, beautifully tailored, malevolent gentleman scholar. Julian Mitchell's *Half-Life* at the Duke of York's is one of the many Gielgud vehicles written over the past 20 years or so. The action takes place in the protagonist's elegant country house, where a gourmet lunch is served to a circle of friends who are slowly dismembered by the unfailingly courteous host, a man about to die and anxious to settle accounts before he does.

It is a well constructed play with flashes of sharp dialogue spoken by a consummately professional cast; but it is all so predictable, even the gestures and postures of the protagonist who naturally holds the centre of the stage almost all the time.

AN EVEN thicker aura of *déjà vu hangs over Vieux Carré*, a new play by Tennessee Williams which opened to the accompaniment of one of those piquant show business scandals that make great newspaper copy — the author firing an actress the day before the premiere for having her own ideas on how the play should have been written, and a replacement stepping in at four hours' notice.

As the play's title indicates, the action takes place in New Orleans, Williams' old stomping ground. The time is the 1930s, the place a shabby boarding house inhabited by an assortment of derelicts and weirdos, presided over by a half-crazy landlady.

The play reminds one of almost identical scenes in *The Glass Menagerie*, *A Streetcar Named Desire*, *Sweet Bird of Youth* and other plays by Williams.

Vieux Carré comes across like a show-case of vintage Tennessee Williams (which it was not meant to be), a piece of nostalgia for those who were young in the '40s and '50s and considered his plays the best things going at the time.□

(This is the first of two articles.)

Luscious layers

SHOP TALK / Catherine Rosenheimer

THE LAYERED LOOK is still with us this winter, but with a new element: a sleeveless jerkin worn over a coat, jacket or blazer. Alaska's new collection, launched last week, showed many versions. There were sheepskin (synthetic) jerkins worn as the finishing touch over matching corduroy straight-cut pants, skinny waistcoat and long-line blazer; there were wide tent coats, like one in maroon corduroy, with a matching detachable jerkin over the top of the coat, neatly buttoned on at the shoulders with long epaulettes.

Cords and tweeds are the dominant feature of the collection. Chunky, wide-wale corduroy comes in ginger, a pale olive green, soft donkey brown and a very attractive new grey mauve shade. The various mix and match elements in an attractive separates range can be bought as suits or separately; there are cloche skirts and pants, gathered at the waistband, with neat criss-cross brace tops; very straight cut pants; waistcoats and longer line blazers, often worn belted this season; and big, balloony jackets, cinched with drawstring belts at waist and hips. Wider jackets are reminiscent of Robin Hood styles with large, loose shoulder yokes at back and front. To team up with the corduroy line are window-pane check shirts (of the type once popular with English country gentlemen), toning plain coloured ties and corduroy peak caps.

Probably the most important single element in all the new winter ranges going into the shops now is the big, loose, sack-like shirt-tunic, usually cut like a smock, with lots of fullness and gathers falling from the shoulder line. In its longest version, it appears as a dress. The hip-length styles look good over pants (straight) and are accessorised with the latest fashion gimmick — the double wrap-around narrow belt, either wound around the waist twice, or diagonally across one shoulder, and then once around the waist.

Anyone who has hung on to their old shirt dresses from the mini era may find that, with the addition of a pair of narrow cord pants and a new belt, they have the new fashion look in stock in their own

wardrobes, at very small expense.

Alaska also showed a range of dresses in a plain, soft-looking angora/synthetic blend. The look is slightly militaristic, but much softer in mood than the pure khaki drill look of the summer (the current political climate?)

For a more dressed up look, the collection, designed by Lilli Dervish, also includes printed velvets and needlecords. Particularly effective was a three-piece velvet suit, in two tones of grey, with a tiny, shadow pepita check, consisting of softly gathered skirt, waistcoat and long-line blazer.

The corduroy coats in the collection cost IL1700, shirts are between IL340 and IL580, and skirts and pants range from IL470 to IL600. A range of boucle knits designed to coordinate with the collection is priced between IL480 and IL570.

Alaska's fashions are stocked by retailers throughout the country; the widest selection is to be found in their own factory retail store at Rehov Yavetz 30, Tel Aviv (just behind Shalom Tower). The company also plans three additional retail outlets of its own, to open early in 1979, in the Dizengoff Centre, Ramat Gan and Holon.□

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Simply Simon

CINEMA REVIEWS

THE GOODBYE GIRL (Studio Theatre, Tel Aviv). Starring Richard Dreyfuss, Marsha Mason, and introducing Quinn Cummings. Directed by Herbert Ross and written by Neil Simon.

EVEN under a magnifying glass, *The Goodbye Girl* deserves to stay in the land of superlatives.

The dazzling, brilliantly timed dialogue by master comedy writer Neil Simon, the soaring, contagious energy of two outstanding players perfectly cast (Richard Dreyfuss and Marsha Mason) and the smooth, seemingly effortless direction of Herbert Ross make *The Goodbye Girl* one of the most entertaining, memorable films of the year.

Richard Dreyfuss as Elliot Garfield, a struggling actor fresh from Chicago, arrives in New York City at midnight in a relentless downpour, only to discover that the apartment he has sublet is occupied by a hard-luck divorcee, Paula McFadden (Masha Mason), and her precocious daughter Lucy (Quinn Cunningham).

Claiming squatters' rights and quoting "possession is nine-tenths of the law," Paula refuses to leave. Her ex-boyfriend, also an actor, has just jilted her for a film part in Rome and, adding insult to injury, has rented out their apartment to Elliot.

Having been dumped on once too often, Paula is adamant about not vacating the flat. Legally in the right, with the rain-soaked lease in his pocket, Elliot agrees to share the apartment in a gesture of utilitarian magnanimity, which fails to impress Paula. But, with no alternative in sight, she accepts. Thus begins a most unpromising, odd-couple romance.

DREYFUSS is incomparable and indefatigable. The part of Elliot Garfield seems to have been moulded to his temperament and talent, which burst forth on the screen in *The Apprenticeship of Duddy Kravitz*. His handling of the fast-paced, alternately lyrical and excruciatingly funny Neil Simon text is a real *tour de force*.

Marsha Mason is simultaneously adorable and deadly as Paula McFadden, former chorus-line dancer, who has always selected her men for looks and not moral fibre. She cannot tolerate her new roommate, in all his incense-burning, guitar-strumming, yoga-performing glory.

Meanwhile, little Lucy -- played by Quinn Cummings with the professionalism and panache of a grown-up performer -- is a bit wiser than her mother in the ways of the world, but is just as vulnerable in affairs of the heart. Lucy is still searching for the perfect father.

The magic created by the Dreyfuss-Mason *pas de deux* is what Hollywood producers have been trying to duplicate in every generation, as when Lauren Bacall and Humphrey Bogart heated up the coals in *To Have and Have Not*. But in *The Goodbye Girl*, humanity not sensuality is what makes this duo so special. That and living together with Little Lucy in a small walk-up flat in New York, a brutal city filled with dumped-on divorcees, struggling actors and fatherless children.□

PRETTY BABY (Gat Theatre, Tel Aviv). Starring Susan Sarandon, Keith Carradine, and Brooke Shields. Directed by Louis Malle.

WHORES and brothels have held a special fascination for film directors over the years, such as Fellini *(Nights of Cabiria* and *Amarcord)*, Bunuel *(Belle de Jour)*, Wertmuller *(Love and Anarchy)*, Altman *(McCabe and Mrs. Miller)*, Bolognini *(Bubu)*, and now Louis Malle with *Pretty Baby*.

"The year is 1917. The red-light district of New Orleans. The story of the women, the photographer and the prostitute's daughter, the image of an adult world through a child's eye," reads Paramount's publicity sheet.

But neither the era, the place, the people nor even the unerring talents of cinematographer Sven Nyquist (best known for his work with Ingmar Bergman), can save *Pretty Baby* from being boring.

Director Louis Malle, the same man who several years ago gave us the beautiful, sensitive film *Souffle Au Coeur* (Murmur of the Heart), about the sexual relationship between a teenage boy and his mother, seems to be intrigued by sexual taboos. *Pretty Baby*, coming at a time when pornographic films in Europe advertise explicit scenes of sex between children and adults or between children themselves, will probably attract a larger audience than it deserves.

The international press and slick film magazines have made much about Malle's discovery of Brooke Shields, the young "Lolita" who, as Violet in *Pretty Baby*, plays a provocative, sensual 12 year old aspiring to be a whore like her mother. But the petulant, pre-pubescent Brooke Shields, with her badly-mimed New Orleans drawl, doesn't have the film presence or depth to carry the entire film on her slight shoulders. She is not another Tatum O'Neal.

Basically, the film lacks drama. Susan Sarandon's on-again, off-again performance as Hattie, Violet's prostitute mother, is unconvincing. Keith Carradine, as "Papa," the ascetic, dedicated photographer in baggy clothing, who first falls in love with Hattie and then with Violet, could have done better if he had thrown out or re-written half of his lines. As it is, he has nowhere to go dramatically, except for slapping little Violet when she destroys his photographic plates, or proposing marriage to her when he can think of no other role for the perverse nymphet.

Plush velvet seats and satin curtains aside, the film never delivers the special atmosphere that was New Orleans in 1917.

Frenchman Malle may have been out of his element trying to make a period film with American actors in America. Antonioni failed with *Zabriskie Point*, but other foreign directors have not been stymied artistically by working out of their waters, e.g. *Chinatown* by Polish-director Roman Polanski, or *One Flew Over the Cuckoo's Nest* by Czech Milos Forman.

Still, film buffs who have long enjoyed Malle's works, and who are even eager to rhapsodize over Sven Nyquist's sculptural photography, will gladly endure the boredom in exchange for *Pretty Baby's* visual rewards.

RUTH ARIELLA BROYDE

Jerusalem blues

POP/Ari Davidow

POPULAR MUSIC *aficionados* often complain, with ample justification, about the scarcity of their kind of music in Jerusalem. Major groups do make occasional appearances in concert halls, but there is a starvation-level scarcity of pop music in small clubs.

What clubs that do exist in Jerusalem focus mainly on theatre. That's the case with *Pargod*, where the Wednesday night jam session (always worthwhile, if only for "regular" *Arelah Kaminsky* on the drums) is more often than not the only musical attraction of the week.

Two other places, *Piano 88* (expensive) and *Fun 8*, also offer occasional live music. Both are more places to be seen at than clubs where you can listen to serious music.

Those are about the only options, if you don't want to fight the noise at a discotheque. Then there's always home, and the stereo or the radio. Humming is also popular in some circles, we've been told.

THERE WAS, for a while, a summertime oasis in this musical desert. In addition to the club and concert music, there appeared in Jerusalem a number of "buskers," street musicians who depended on the generosity of passers-by for donations. They were found at Zion Square, on the Ben Yehuda "mall," at the Jaffa Road underpass near the Central Bus Station, and, occasionally, in the open area fronting the Hamashbir department store.

Unfortunately for the minstrels and the listeners, it soon turned out that busking was illegal, and there were several not-too-pleasant incidents involving the police.

Perhaps the street musicians had decided to pursue a policy of passive resistance; perhaps they just didn't understand Hebrew. But in any event, they often had to be removed bodily, after failing to respond to the entreaties of the officers. The word apparently has gotten around, and the buskers are gone.

A NEW ARRIVAL is *The Natural Alternative*, doing a fortnightly gig at the Pargod. Apparently these are the group's only performances to date, while it gets its act together.

The group's music seems to have Moroccan roots, with Hassidic, Indian and Spanish motifs. The group — *Shlomo Bar* on flute, drums and vocals (a Plamenta alumnus); *Israel Borochov* on bass (from Yonatan Gefen's Good Band); a South American named *Miguel* on guitar; and Indian immigrant *Samson Kamkar* on sitar and violin — uses the traditional format.

Also included in the programme are poetry readings by *Erez Biton*, who has just published a book of his poetry. (Biton's poems were set to music for the play *Krizu*).

Also at Pargod, *Ya'acov "Yankele" Rothblit* is putting together a show which friends who have been to the rehearsals claim is going to be at least as good as his recently released album *Thus I Freed Jerusalem*. Rothblit is known as one of Israel's most popular songwriters, having written such songs as *How Good That You Came Home* for Shalom Hanoch and Arik Einstein.

Finally, the Tuesday nite folk music evenings run by the mad Englishman, *Paul*, have left *Fun 8*. Paul cited conflicts with the owner, which led to conflicts with musicians. Paul says he's waiting for the reopening of *Tzavia*, when he will present a new format on Thursday nights, and a special Saturday programme once a month which features "The Best of Tzavia Folk Night." □

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Neolithic Figurines from Shaar Hagolan. These Were the Days. What is a self-portrait? Friday, October 6: **Picasso's Women.** An exhibition of prints showing Picasso's tribute to the rendering of the female form and insights into the artist's personal and artistic life.
Igael Tumarkin: Five Variations on the Theme of Earth. Exhibition of drawings and proposals for sculptures.

Exhibit of the Month: Lulav and Etrog on coins of the Jewish Wars Against the Romans. For the holidays, four Jewish coins with lulav and etrog, two from the First War against the Romans and two from Bar Cochba's time.
Rockefeller Museum — Exhibit of the Month: Bronze figurine of Alexander the Great, late Hellenistic period. Special Exhibit: Prehistoric hunters' sites in northern Sinai. Mamluk Blazons, 13th-15th centuries C.E.
Visiting hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 4-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. **Shrine of the Book, Billy Rose Art Garden:** Sun., Mon., Wed., Thur. 10 a.m.-5 p.m. Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. **Rockefeller Museum:** Sun. — Thur. 10 a.m.-5 p.m.; Fri., Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Chhana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kastel. **Free guided tours in English**, Sun., Wed., 11.00 a.m., Tues. 4.30 p.m. from upper entrance hall.

GALLERIES
Galerie Vision Nouvelle, Khutzot Hayotzer, Y.S. Hamiache. Original prints. Tel. 02-819884, 280031.
Gallery Gimel: Neustein "Canvases" opening Saturday, October 14 at 7.30 p.m.

Tel Aviv
MUSEUMS
Beth Hatefutsoth — The Jewish diaspora, past and present, presented by the most modern technology and graphical techniques: films, slide-shows, audio visual, displays, computer terminals etc. In the exhibition gallery: Beyond the golden door — a brief history of the Jews of New York.
Visiting hours: Sun., Mon., Thurs. 10 a.m.-5 p.m. Tues., Wed. 3 p.m.-10 p.m. Beth Hatefutsoth is located at Klausner St, Ramat Aviv, (entrance through gate 2 of Tel Aviv, University Campus).
Tel Aviv Museum, 27 Sderot Shaul Hamelech. **Exhibitions:** Constructivism in the Art of the 20th Century. Arnold Newman — portrait photographs. "Le Bateau Lavoir" or the Birth of Cubism (audio-visual presentation in Hebrew.
Visiting Hours: Sun., Mon., Tue., Thur. 10 a.m. — 10 p.m. Fri. 10 a.m. — 2 p.m. Sat. 7-11 p.m. New Museum Building open Sat., 10 a.m. — 1 p.m. entrance free.
Succot schedule: Sunday, 15/10 (Erev Succot: open from 10 a.m. to 2 p.m. Monday, 16.10 (Succot): closed. Intermediate days of Succot: open as usual. Sunday, 22.10 (Erev Simhat Tora): open from 10 a.m. to 2 p.m. Monday, 23.10 (Simhat Tora): closed. **Exhibition of Photographs** by Nat Suffrin, until November 3, at the Zavta'le, 30 Rehov Ibn Gvirol, Tel Aviv. Open daily (including festivals) 10.00 a.m.-1.00 p.m.; 7.00-9.00 p.m.
The Israeli Wax Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.
The Shalom Observatory — A breathtaking view from 400 feet up.
Both at Shalom Mayer Tower, Tel Aviv, Tel. 57304.
Haifa
Visit the Haifa museums: Ancient and Modern Art, 26 Rehov Shabtai Levi, Tel. 523255-8. **National Maritime**, Tel. 536622. **Illegal Immigration**, Tel. 536249. **Music**, Tel. 644485. **Japanese Art**, Tel. 83554. **Mane Katz**, Tel. 83482. **Dagon Grain Collection**, Tel. 664221: **Artists' House**, Tel. 522355.
Other Centres
Shohar Gallery, Moshav Beit Herut (7 km. north of Netanya, coastal road): **Judith Yellin Ginat** — drawings, collages, etchings. Opening Sat. at 7 p.m. till Nov. 11. New serigraphs by Gutman and Lubin. Serigraphs, lithographs and etchings at old prices.
Mexican sculpture by Sergio Bustamante.
Open daily, 8 a.m. — 7 p.m., incl. Friday and Saturday till 3 p.m.

this week at the israel museum jerusalem

CONCERT Sat., 14/10/78 at 8.30 p.m.
ESPANA! An evening of Spanish music and dance with DIANA BLECHER — dance and castanets, YANNULA PAPPAS — mezzo-soprano, and ALAN STERNFELD — piano. Works by Albeniz, Granados, da Falla, etc.
Entrance: members IL30; non-members IL40.

GALLERY TALK Tue., 17/10/78 at 7.15 p.m.
IGAEL TUMARKIN — Five Variations of the Theme of Earth. The artist discusses his work. In Hebrew.

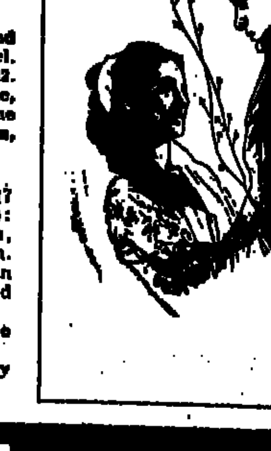
SPECIAL SCREENING Tue., 17/10/78 at 6.00 & 8.30 p.m.
"MIRACLE IN MILAN" (Italy 1951). Dir.: Vittorio de Sica.

FOR CHILDREN AND YOUTH Thur. 19/10/78 at 3.30 p.m.
"THE SCRAP COLLECTORS" Four children sell their parents' treasures by mistake.
CONCERT Mon., 23/10/78 at 8.30 p.m. — MUSIC SPECTRUM. Under the direction of Boris Berman.

Succoth for children Wednesday, Oct. 18 11.00 a.m. and 3.30 p.m.
Thursday, Oct. 19 11.00 a.m. and 3.30 p.m.
Friday, Oct. 20 10.30 a.m. and 12.00 noon.
JULIAN CHAGRIN — The Famous British Mime Presents:
Show and Workshop including: improvisations sketches, mime, techniques
Entrance to each performance limited. Tickets available at the Israel Museum.
Member IL20 Non-Members IL 25

VISITING HOURS
Israel Museum: S.M.W.Th. 10-5.00/Tues. 4-10 p.m./F. Sat.Holiday Eve and Holiday 10-2.00: Tues. Hol Hamoed Succot 17/10 /78: 10-10.00.
Sun. Hoshaana Rabba 22/10/78: 10-2.00 FREE ENTRANCE.
Shrine of the Book & Billy Rose Garden: same as Museum except Tues. 10-10.00.
Rockefeller Museum: Sun-Thurs. 10-5/Fri.Sat. 10-2.00.
FREE GUIDED TOURS IN ENGLISH:
Sun.Wed. 11 a.m./Tues. 4.30 p.m. (Upper Entrance Hall)
FREE GUIDED TOURS IN HEBREW:
Mon. 11 a.m./Tues. 5.30 p.m.

Once again, in response to public demand —
New copy of the famous Indian film
JUNGLEE
starring Shami Kapoor — Saira Banu
at the Noga Cineman, Jaffa, Tel Aviv
Saturdays, 7.00, 9.30 p.m.
Weekdays, 4.30, 7.00, 9.30 p.m.



israel film archive · jerusalem
13.10, 2.00 Dirty Harry — Don Siegel
14.10, 7.00 Jules et Jim — Francois Truffaut
9.30 Three Days of the Condor — Sydney Pollack
15.10, 2.00 The Effect of Gamma Rays on Man in the Moon Marigolds — Paul Newman
16.10, 7.00 The Sterile Cuckoo — Alan J. Pakula
9.30 Dear John — Lars M. Lindgren
17.10, 7.00 Freebie and the Bean — Richard Rush
9.30 Jerusalem — short films
18.10, 7.00 The Emigrants — Jan Troell
9.30 The New Land — Jan Troell
Screenings: Beit Agron, 37 Rehov Hillel M. Shaver Auditorium

The Israel National Opera
Founder: EDIS DE-PHILIPPE
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Premiere performances:
T.A. 14/10, 16/10, 21/10 Haifa 18/10
Sylva • Csardas Princess
Operetta by Kalman
Directed by guest artist
Alexandru Szimburger (Rumania)
T.A. 17/10 Jerusalem 30/10 Mignon.

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Israel Theatres

The Cameri Theatre
WHAT DO WE DO WITH JENNIE? Oct. 14, 22
UNCLE VANYA Jerusalem Theatre: Oct. 14 T.A.: Oct. 16, 17, 18, 23
RUBBER MERCHANTS Tzavta, T.A.: Oct. 16, 8, 10.45 p.m.

Habima
WINTER FUNERAL Large Hall, 8.30 p.m. Oct. 14, 16
MIDSUMMER NIGHT'S DREAM Oct. 18
HOMEWARD BOUND Small Hall, 8.30 p.m. Oct. 14, 18
SHADOW BOX Oct. 15

Beer-Sheva Municipal Theatre
Vacation recess until Oct. 22
LOOK BACK IN ANGER
Oct. 23, 24, Zahal
Jerusalem Theatre, Oct. 25
Tzavta, T.A. Oct. 27
Subscription sales continue for 1978/79 season.

belkin adv.

The jump shift

BRIDGE
George Levinrew

A jump shift by a passed hand in First Up, as a response to a one bid, shows 10—11 points. Sometimes it may be an over-bid as in the first below, but frequently it helps arrive at a top score. Both deals today were from a Jerusalem tournament.

Deal 1
N—S Vul:

North (D)
♠ 7 5 4
♡ A K 8 3
♢ 8 4
♣ Q J 5 2

West
♠ A 8 6
♡ 10 5
♢ Q 10 6
♣ K 9 7 4 3

East
♠ K 10
♡ Q J 7 6 2
♢ K J 7 5 2
♣ 6

South
♠ Q J 9 3 2
♡ 9 4
♢ A 9 3
♣ A 10 8

The bidding:

North	South
Pass	1♠
2 NT	3♠
All Pass	

North knew that if South had 18 points there might be a game, hence the jump shift to two no-trump. South knew that with his minimum of only 11 high card points, a three spade contract was risky. However, knowing that North had at least two spades, the suit contract was preferable to two no-trump. Although North-South were set one trick, they knew that in the long run showing your full strength pays off.

Deal 2
Love all

North
♠ Q 3
♡ Q 9 6 3
♢ Q J 8 5
♣ K 4 3

West
♠ A J 6
♡ J 8 7 5
♢ K 6 4
♣ Q J 7

East
♠ 4
♡ A K 10 4 2
♢ 10 9 7
♣ 10 9 8 5

South
♠ K 10 9 8 7 5 2
♡ —
♢ A 3 2
♣ A 6 2

The bidding:

North	South
Pass	1♠
3 NT	4♠
All Pass	

The opener was quite comfortable in rebidding four spades. He knew that the responder had at least two spades with 10—11 points. So the long spade suit was worth six extra points — nine points in all with the king; the void was worth six points; and the two aces were worth an additional eight points for a total of 23 points. A slam was too risky to consider for there were too many holes in the hand. In the actual game at only four of twelve tables was the spade game bid. The other eight rested in part scores.

Problem for the Reader

North
♠ —
♡ —
♢ A K Q 6 5 2
♣ Q 9 7 6 5 4 3

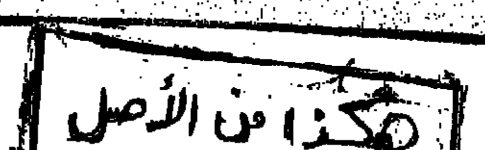
In this freak hand what do you bid as North after West opened with a pre-emptive three hearts? See next Wednesday's column. □

Bernard Nantet. *(Below)* Leonard Freed.

Leonard Freed. *(Below)* David Rubinger.

Yossi Hadar.

Mike Goldberg.



هكذا من الأصل

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Everyone knows that A.R. speakers are the world's best. But not everyone knows that A.R. speakers are being sold at a remarkably low price thanks to a combination of circumstances, the principal ones being the low rate of exchange of the dollar and a low profit margin.
A.R. speakers give you the greatest possible fidelity in sound reproduction. A.R. engineers have managed to obtain, in a relatively small size, a quality not found in loud-speakers of any size. A.R. realized many years ago that the important thing is not size, but what one does with the size. So if you have ears for superior sound, and if you agree you can't turn down such a golden opportunity, find your A.R. speakers at one of the shops featuring the special offer.

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INBAL DANCE THEATRE

The season opens with the Israel Festival 1978 programme —

YEMENITE WEDDING, choreography: Sara Levi Tanai
SHABBAT PEACE, choreography: Sara Levi Tanai
AND THE SEA IS NOT FULL, choreography: Oshra Elkayam-Ronen
SONG OF DEBORA, choreography: Sara Levi Tanai

★ ★ ★

KFAR SABA, Heichal Hatarbut Haironi Yad Lebanim, Tuesday, Oct. 17, 8.30 p.m.
BEERSHEBA, Keren, Thursday, Oct. 19, 8.30 p.m.
TIBERIAS, Aviv, Wednesday, Oct. 25, 8.30 p.m.
AFULA, Kol-Ron, Thursday, Oct. 26, 8.30 p.m.
YIFAT, Beit Hatarbut, Sunday, Oct. 29, 9.00 p.m.
KIRYAT MALACHI, Hod, Tuesday, Oct. 31, 8.30 p.m.
JERUSALEM, Jerusalem Theatre, Wednesday, Nov. 15, 8.30 p.m.

Tickets at Hadran and other ticket agencies.
Inbal, Tel. 03-58711, 6 Rehov Yehieli, Tel Aviv.

תאטרון ירושלים
THE JERUSALEM THEATRE

GALA CONCERT

Under the patronage of
H.E. Mr. E. Bauermeister
The Ambassador of Switzerland

ENGADINER KANTOREI (Switzerland)
(60 Singers and Brass Ensemble)

Programme: "Psalms in Music" works by Rossi, Schutz, Burkhard, Mendelssohn, Brahms.
Folklore; Baroque Music for Brass

Monday, October 16, 1978 at 8.30 p.m.

Tickets at the Theatre box office (4-8 p.m.) Tel. 67167, and Cahana

(Continued from page 16)

the moneys they, like other communities, received from abroad, oldest of their welfare societies, the *Shomrei Hahomot*, were able to build these houses for the poor. Today, they are inhabited by about 600 families, which means a population of around 2,200.

The secretary of the *Kolel Ungarn*, Pinhas David Klein, sits in his office, flanked by two members of the Hassidic community. They all look very impressive as they sit surrounded by leaders and opening the many letters lying on the tables in front of them.

"Quite a large mail you've had today," we comment.

"Oh, we get as many and more every day."

"Who from?"

"Generally speaking they're from Hungarian Jews, followers of rabbis who ask them to support us. We also get quite a few from former residents of Mea Shearim. But the largest number of letters come from the United States."

As he's talking, Mr. Klein continues to open envelopes and take out cheques. From one he extracts a dollar bill attached to a short note. He reads it and smiles. "A poor Jew but a good one," he says.

He ends our call with a question: "Do you think we'll ever have enough money to help the needy and maintain seven yeshivot with 300 students and our kindergartens?

ON THE WALLS of the centrally located Yeshuot Ya'acov Synagogue appear these graffiti: "Jews mourn 27 years of rebellion against G-d," and "Judaism and Zionism are diametrically opposed."

They were painted in April, 1975, to mark the "sad" anniversary of the State of Israel. The English language was chosen so that the greatest number of tourists might get the message.

It is said to have been painted by Moshe Hirsch, the immigrant from the U.S. who heads the Naturei Karta sect. These "Guardians of the City" refuse to recognize a secular state not established by the Messiah. The slogans have been erased several times, but whoever the author is, he has rewritten them again and again. The owner of a butcher's shop, asked to point out where Mr. Hirsch lives, says, "Oh, you're looking for the PLO's friend."

THE INHABITANTS of Mea Shearim do not deviate from the traditional beliefs and mores. Their Orthodoxy has not been influenced by the pressures of modern life. You won't find spoiled girls and wild boys among them. They are all very serious and seem to have no sense of humour: you never seem to see a Hassid smiling, laughing or exchanging a joke with a friend.

Peace descends on the quarter on Shabbat. Services over, the men, dressed in silk kaftans, with fur-trimmed *shtraimels* on their heads, walk home to dinner with a more ponderous, less hurried gait than on weekdays.

On Saturday evening Mea Shearim undergoes another change. The men sit around tables participating in a farewell to the Sabbath, while from dozens of tiny, ill-lit prayer-houses come melodies taking leave of the holy day and greeting the new week. Soon, the shops will reopen, and God's houses will be empty, except for those where the shadows of men, old and young, will be seen swaying over their books as they chant the sacred texts they are studying.□

هكذا من الأصل

Events Celebrating the 30th Anniversary of the State

Succot Week and the Jerusalem March —October 1978

October 12-24 — Jerusalem Fair 1978 — industries and plants from all branches of the economy.
Binyenei Ha'ooma, 3.00 — 11.00 p.m.

October 16-24 — Harvest Festival, Afula: The 'Emek' Fair; Horse Show ('Susiada'); cycling race; Simhat Tora celebrations

October 16 — Hassidic Song Festival Group
Ashkelon, Rachel Cinema

October 17 — (Open till October 19) Opening of the 'Succa of the Aliyot' — Folklore Groups
Netanya, Kikar Ha'atzma'ut, 6.00 p.m.

October 17 — Hassidic Song Festival Group
Kiryat Malachi, Hod Cinema

October 17 — "He'emini, Yom Yavo" Singing, Dancing Group
Yamit

October 17 — Audio-visual presentation: 'Over Against Masada' Below the western slope of Masada. Tickets at area offices of the Central Office of Information. (In Hebrew.)

October 17-19 — Exhibition of Succot, designed by well known artists; blessing on the four species; entertainment in the amphitheatre; picnics. In the Liberty Bell Garden, Jerusalem, 10.00 a.m. — 5.00 p.m.

October 17-18 — 'Saharana' Celebration of the Kurdistan Jews in Israel
Beit Shean Valley, Gan Hashlosha (The 'Sachneh')

October 18 — Reception by the Mayor of Jerusalem for citizens and tourists David's Tower, courtyard of the Citadel, 4.00 — 5.30 p.m.

October 18 — Land Settlement Open Day
Citizens and tourists are invited to visit kibbutzim and moshavim throughout the country (details will be published in the Press). From 3.00 p.m.

October 18 — National Congress of Palmach Fighters
Ein Harod, 9.30 a.m. — 7.00 p.m.

October 18 — "He'emini, Yom Yavo" Singing, Dancing Group
Netivot

October 18 — Audio-visual presentation: 'Over Against Masada' Below the western slope of Masada. Tickets at area offices of the Central Office of Information. (In Hebrew.)

October 19 — The Jerusalem March
Ascent to Jerusalem by four routes. Concluding parade through the streets of Jerusalem at 2.30 p.m.
Reception by the Mayor of Jerusalem at 5.00 p.m. in the courtyard of the Jerusalem Khan Theatre, and 'folklore' entertainment.

October 19 — 'Bo'i Teiman' — Yemenite Dance and Song Group
Beit Berel, Tzofit

October 19 — "He'emini, Yom Yavo" Singing, Dancing Group
Yeroham

October 19 — Audio-visual presentation: 'Over Against Masada' Below the western slope of Masada. Tickets at area offices of the Central Office of Information. (In Hebrew.)

October 23 — Simhat Tora Celebrations
Jerusalem — Beit Hamehandess plaza, from 7.00 p.m.
Tel Aviv — Kikar Malchei Yisrael, from 7.30 p.m.

October 24 — Pageant of Song and Country Life, celebrating the old-established farming settlements in Galilee
Rosh Pina, Beit Ha'am

October 25 — Pageant of Song and Country Life, celebrating the old-established farming settlements in Galilee
Menahemia

SPORT — International Competitions

October 9-15 — International Tennis Competition
Tennis Centre, Ramat Hasharon

October 13-16 — International 'Flying Dutchman' class sailing championships
Sdot Yam, Caesarea

October 25 — Conclusion of window dressing competition, Tel Aviv-Yafo. Closing ceremony in City Hall, 8.00 p.m., in the Reception Hall (12th floor).

October 26 — Cornerstone ceremony of blood bank at Tel Hashomer, Sheba Medical Centre

October 26 — Pageant of Song and Country Life, celebrating the old-established farming settlements in Galilee
Kfar Tavor

October 31 — Conference of the International Police Organization
Jerusalem, Binyenei Ha'ooma

Entertainment programmes marking the 30th Anniversary of the State

a. "Ha'amini, Yom Yavo"
30 years of statehood in word, song and dance. Presentations sponsored in dozens of settlements throughout the country by the 30th Anniversary Celebrations Committee.

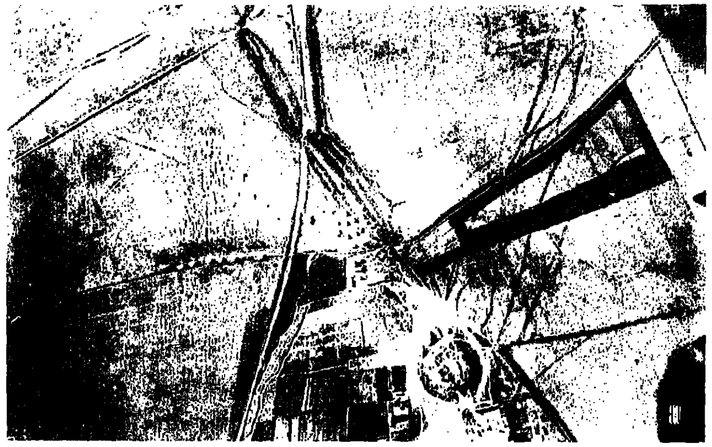
b. Appearances of the group representing the Hassidic Song Festival (sponsored by the Commission for Border and Development Towns)

c. Performances by Immigrant Artists
Programme of entertainment by immigrant artists, produced by David Levin, script by Haim Hefer, under the musical direction of Martin Moscowitz. The programme includes the screening of films and slides.

d. "The Song is Not Ended"
Kibbutzniks' song and dance group, appearing in dozens of border and development towns.

e. Evening of Underground Songs and Memorabilia (Hagana, Etzel, Lehi)
A 30th Anniversary Salute to the Pre-State Fighters.

Allenby's campaign – an overview



Researchers at the Hebrew University are compiling and cataloguing several thousand aerial photographs taken in 1916-18 showing how Eretz Yisrael looked during Gen. Allenby's Palestine campaign. BENNY MORRIS reports on their findings.

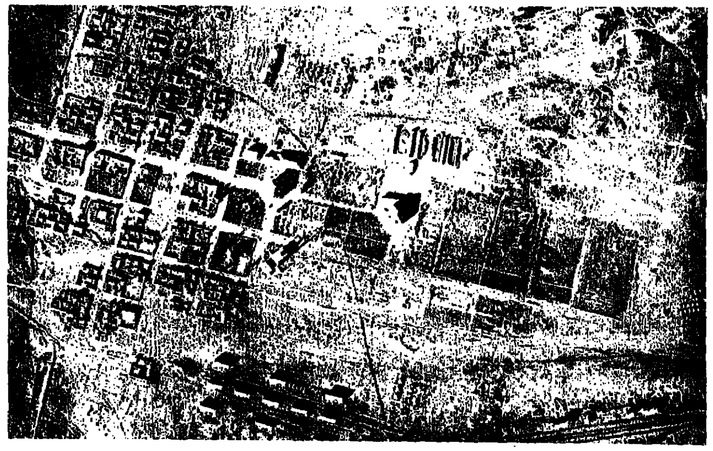
(Left top) The town of Afula (upper left of photo), and the C-shaped buildings of the Merhavia cooperative (bottom of photo), with the runways and hangars (centre left) of the nearby airbase. The photo was taken by German Air Squadron 304 in September 1918, after the area's fall to the British. Circular feature just above Merhavia is Tel Afula.

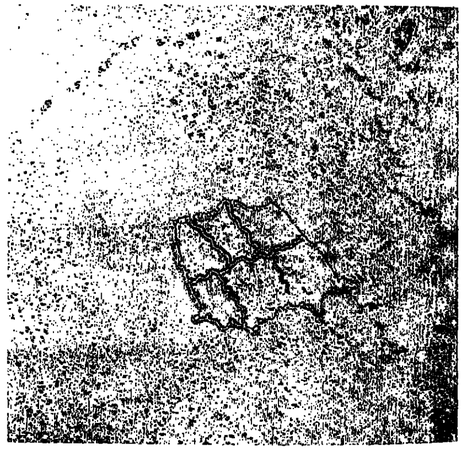
(Left centre) Beersheba was captured by the British early in 1917. German photo of the town was taken in July of that year.

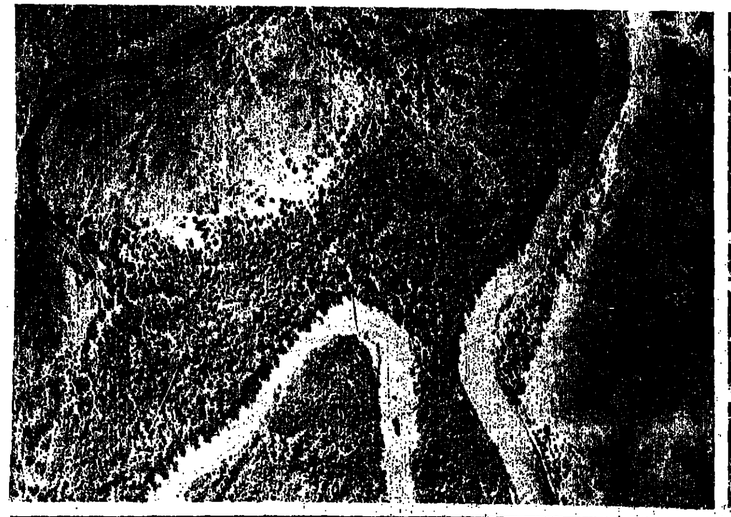
(Left bottom) Jordan River with narrow bridge at Umm Shori, opposite Karameh on East Bank. Photo taken by British Air Squadron 142 on September 5, 1918, just before the launching of the final assault which brought Allenby to Damascus.

(Below) The Magdhaba fortification near El Arish. An Australian plane took the photo on November 22, 1916, just before the British conquered the area.

(Bottom) The serpentine course of the Jordan River (July 9, 1918), photographed after the failure of the allies to cross the Turkish line on the Jordan, and before the start of their alternate-route assault along the Coastal Plain and through the Jezreel Valley.







IT WAS HARDLY a model of efficiency. Two years were to pass between General Sir Archibald Murray's crossing of the Suez Canal in 1916 and General Allenby's triumphant entry into Damascus. Yet the Allied forces, for much of the Palestine campaign, enjoyed a massive superiority in fire-power and troops, short lines of communication, strong religious motivation and comprehensive aerial intelligence.

Some 1,725 aerial photographs, taken by Australian and British flyers in Palestine during World War I, are now being sifted and catalogued in Jerusalem by Dov Gavish of the Hebrew University's geography department. The university has also amassed a large number of photographs taken by German flyers seconded to the Turks during the campaign.

The ultimately successful British conquest of Palestine began in December 1916 and ended just before the fall of Damascus on October 1, 1918.

After much prodding from London, General Sir Archibald Murray embarked on the Palestine venture and swiftly captured El Arish, Magdhaba and Rafiah. The Magdhaba positions, south of El Arish, were captured by persistent British troops despite an earlier order from their commander to withdraw.

Next on the agenda was Gaza, the largest Turkish base in Southern Palestine. With a superiority of nine to one, on March 26, 1917, the British forces succeeded in surrounding the town. The Turks were on the verge of surrender when they looked out over their earthworks and discovered, to their amazement, that the British had abruptly withdrawn. This display of indecisiveness was to prove costly to the British. The Turks reinforced their positions and beat back the subsequent British onslaught, causing the attackers 4,000 fatalities (to 3,500 Turkish dead). Murray's dismissal and replacement by General Allenby followed immediately.

Allenby prepared carefully and resumed the offensive against Gaza at the end of October 1917. A massive ten-day bombardment crushed Turkish resistance and the town fell. Allenby's forces, at the same time, advanced eastwards and seized Beersheba on October 31. A second former Philistine centre, Jaffa, fell in mid-November, and Jerusalem was entered on December 9, Allenby's Christmas gift to his countrymen.

The critical condition of the Allied forces on the Western Front in the spring of 1918, during the last great German push, resulted in the depletion of Allenby's forces. None the less, the British offensive was resumed in March 1918 with two attempts to breach Turkish lines and outflank the Palestine front (which stretched from just north of Jaffa due west to the Jordan River) by crossing the Jordan. Both were repulsed by the Turks.

Allenby again prepared well and in September, outnumbering the Turks by 10 to one, resumed the offensive along the coast road and down the Jezreel Valley. At the famous battle of Megiddo on September 19, 1918, he roundly defeated the Turks, subsequently taking Afula, Beisan (Beit She'an) and Nazareth. The Turks were in full flight and, in the race for Damascus, Lawrence's Arab irregulars and Allenby's cavalry columns entered and occupied Damascus on October 1, 1918. □

BETTER RESULTS

הלוח הכפול
הארץ ידיעות אחרונות
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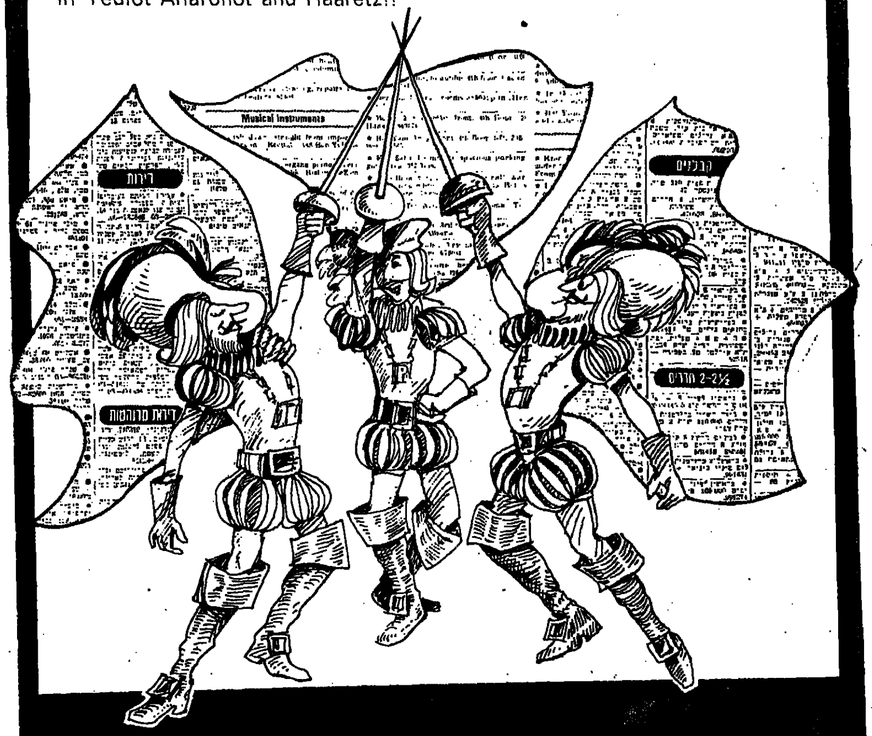
Classified advertisements for publication on Friday in Hebrew and English can be handed in any day to any approved advertising agency or directly to an office of Haluah Hakaful, so as to reach the main office of Haluah Hakaful by the Wednesday evening preceding publication.

All advertisements so handed in will be translated into English and will appear on Friday in The Jerusalem Post, in addition to publication in Yediot Aharonot and Haaretz!!



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New angle on architecture

'Who in his right mind would live there?' That's one man's opinion on the new apartment structure, currently nearing completion in the Jerusalem suburb of Ramot. There are other opinions, many of them favourable. ABRAHAM RABINOVICH talks to Zvi Hecker, the project's architect, and some of the people who'll be moving in soon.

LIKE A prim school mistress who kicks off her shoes every now and then and dances on top of her desk, Israel's Housing Ministry periodically abandons its standardized approach to life and lets an architect's fancy take it where it may in public housing.

In the most notable example yet of such bureaucratic daring — a beehive cluster of apartments with sloping walls riding the crest of the Ramot housing development, in northern Jerusalem — the ministry has now stepped back in astonishment at its own brazenness.

The first stage of the project, designed by architect Zvi Hecker, 140 units, is nearing completion, and construction is soon to start on Stage 2 with 160 units. But the remaining 420 units planned for the site will be frozen, according to Shmaryahu Cohen, director of the ministry's Jerusalem district. "We will have to reassess the plans," he said.

Hecker, one of Israel's most innovative architects, set out to design a housing development that would look like no other. "I wanted to make a neighbourhood that would be distinctive, that the people who live there could identify with."

Nevertheless, the startling facade is an expression of internal logic rather than simply an attempt to be different, he says. Visitors may wish to put out a hand to steady themselves when they first see the structures close-up, so dizzying is the initial impact. Walls go out and in rather than up and down and the whole structure seems in danger of taking off in the first stiff wind.

THE MOST controversial feature is the sloping walls, which Hecker believes gives the rooms a "less aggressive, less anonymous" shape. "People won't think it extraordinary in a few years," he says. "The idea of making inclined walls will penetrate forcefully into architecture. It wasn't possible before, because technology didn't permit it."

Some municipal officials believe that technology still doesn't permit it — that the joints are not as impervious to rain as the builders believe.

Hecker realizes that many people are unsettled by a slanting wall, at least at first. "I hear people asking: 'How will I hang my paintings?' as if they all have art galleries. Out of about 40 walls in an apartment, only three or four are inclined. You can hang pictures on all the others."

There are all sorts of imaginative ways to use slanted wall space functionally if just having the space itself is not sufficient, he says. This includes set-back cots and shelves. "This space can be used creatively if you want to make a special feature, or it can just be a visual end to a room."

The inclination of the wall adds to the room's volume, since the inclination is outward, while the volume paid for by the apartment owner is the square meterage at floor level.

In a building with 28 apartments, there are apartments of 14 different sizes.

Hecker praised the engineers of the Ashtrum Company for developing the pre-fab system that made the building technically possible. "This is something Israeli. It was developed by a team who did it for pride in their work and not for money."

NO ONE who sees the Hecker project is indifferent to it. There are those who see it as a bad joke or an architectural conceit. "Who in his right mind will live there?" asked a resident of a conventional apartment house in Ramot.

For others, the project inspires interest and even enthusiasm. The eminent Willem Sandberg, director emeritus of the Amsterdam City Museums, asked to be driven to the site when he noticed the buildings under construction during a recent visit to Jerusalem. "I studied your buildings carefully inside and outside," he wrote Hecker afterwards, "and I must congratulate you because I consider them a great achievement."

More meaningful, perhaps, than this distant salute from an art expert is the fact that a group of Jerusalem residents is clamouring to move in to the building. The group consists of Orthodox residents of the Me'a She'arim area, members of the Kollel Polin society most of whom live in the old Batei Varsha (Warsaw Houses).

The director of Kollel Polin, Rabbi Mordechai Deutsch, had been seeking new housing for the *kollel* members, most of whom now live in near-slums. The Housing Ministry, apparently uncertain about the prospects of selling the Hecker housing on the open market, suggested the building to Rabbi Deutsh.

"At the beginning we didn't understand the building and feared it," says Rabbi Deutsh. "But we've come to love it."

Was it not strange for a conservative group like his to seek residence in such a radical-looking structure? "Yes, it is an unconventional building," answers the rabbi. "But we are willing to be unconventional in things like this. It is not after all a matter of Halacha (Jewish law). We're already nostalgic about the building. If you want isolation, you can have it in your apartment. If you want company, you can go out on the balcony."

The one difficulty holding up the sale of the apartments to the Kollel Polin members is financial. "When the building was suggested to us by the late Housing Minister Avraham Ofer, we said a special building like this would be too expensive for our poor people. He said the extra cost involved in building it would not be at our expense." The price since then has been raised, and Rabbi Deutsh is negotiating with the ministry for better terms of payment.

THE RABBI'S enthusiasm is not shared by Jerusalem Municipal Engineer Amnon Niv, himself a well-known architect and a friend of Hecker's.

"Hecker," Niv says, "is one of the most talented architects in Israel, but here he's created a forced environment, fitting the apartments into this envelope he's created. It's an enslavement to form, and I don't think it works. As for slanted walls — people don't feel good with them. It's difficult to live with."

Niv also feels that Hecker did not succeed in creating a hilltop form that would contribute positively to Jerusalem's "cityscape."

Another mixture of praise for the architect and reservations about his building comes from Rami Karmi, of the Housing Ministry. "One can't help admiring Hecker's commitment but he's designed what is basically a conventional, rectangular house that has its own order with an unconventional, non-rectangular skin that has *its* order. How to solve the connection between these two orders is mission impossible."

HECKER is sensitive to criticism but confident that the merit of his work will win out in the end. He has shaped not just a group of buildings, he contends, but a community in which fingers of four-storey buildings are wrapped around pedestrian ways. The scale, he says, is that of an Arab village, but there is no fake Arab architecture.

On Saturdays, when couples come out to look at the buildings, Hecker sometimes stands by incognito to listen to comment. Generally, he says, it is favourable.

The livability of Hecker's buildings, however, must be proved by life itself. Housing Ministry officials believe that after the buildings have been occupied for a year or so by Rabbi Deutsch's flock or whoever else moves in, some sort of verdict may be handed down.□

LET'S ENJOY THE FORESTS AND RECREATION AREAS

With the approach of the Succot Holidays the Keren Kayemet Leisrael (J.N.F.) invites you all to enjoy the woods and the parks and the 300 odd forest recreation areas that have been established throughout the country.
Nature lovers are invited to come and spend time in green beauty spots from the Galilee to the Negev. In recent years, the JNF has developed scores of forest recreation areas and parks equipped with all the facilities required by those who come to visit in their shade for their pleasure and enjoyment. Visitors to these areas will find in them the following: picnic tables, barbecue grills, wash rooms, and various facilities for physical fitness activity.

JNF foresters request visitors to these areas to keep the forests clean and above all: light fires in the designated places — one small match can burn down thousands of trees. The following is a list of parks and recreation areas recommended for visits over the holidays:

Galilee: "Active Recreation" area in Ein Zeitim near Safad, a natural park/forest; Keziv near Moshav Goren; "Active Recreation" area Shlomi in the Hanita Forest; picnic ground in the Segev Forest; Ahihud Forest observation tower on the Acre-Safad road; Jordan Park near the Arik Bridge, close to the Jordan River inlet into Lake Kinneret; Sde Zvi Forest Centre in Tiberias; Tur'an observation tower near the Golani Junction.

Mt. Carmel and Menashe Hills. "Active Recreation" area in the Hazorea Forest; recreation area near the Ofer Forest observation tower on the access road to Kerem Maharal; "Active Recreation" area in the Irron Forest.

Nazareth Hill Chain, Mt. Gilboa and Mount Givat Hamoreh. Picnic grounds and observation points on Mount Devora near Nazareth; Balfour recreation area near Migdal Ha'emek; Givat Hamoreh watchtower near Afula; watchtowers and recreation areas on the Mt. Gilboa crest.

Sharon Coastal Plain. "Active Recreation" area in the Kadima Forest near Kadima village.

Jerusalem Hills. Ayalon Park near the Latrun crossroads; President's Forest near Hartuv; "Active Recreation" area in the Ben Shemen Forest; watchtower in the Harel Forest; "Active Recreation" area in the Jerusalem Forest; recreation area in the Massua Forest in the Adullam region.

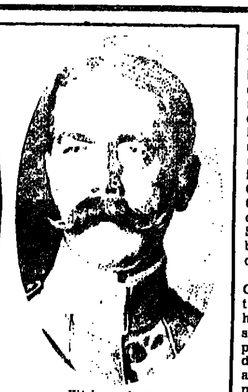
Southern Region. "Active Recreation" area in the Malahim Forest near Kiryat Gat; recreation area in the Yatir Forest; recreation area in the Lahav Forest; Adventurer's Ground in the Arad Woods; recreation area in the date palm plantation at Yotvata; promenade and recreation ground in the Eshkol Park.

هكذا من الأصل

Oh what an endless war!

Glubb in 1916

Wilhelm in 1901



Kitchener in 1900

THERE SEEMS TO be an endless market in Great Britain for books about the Great War. Its generals are alternately damned or rediscovered as better men than we thought, trench memoirs continually come to light, and the stories of the first air aces are retold.

The Great War still looms larger in the English mind than its epilogue, the Second World War. Nothing that happened to Britain between 1939-1945 can compare with the collective destruction of the flower of its manhood in 1914-1918, under conditions almost too horrible to grasp. The Great War was also the last in which British and Commonwealth troops fought simply because they believed it was their *duty* to serve.

As an 18-year-old subaltern in France, John Bagot Glubb found himself taking the Anglican catechism, with its accent on duty, as his *raison d'être*. Israelis have no cause to recall this boy wonder with any affection: he was to become Glubb Pasha, commander of the Arab legion between 1939-1956, without which there might never have been any quarrel today over the West Bank and East Jerusalem. But Glubb's 1915-1918 diaries, recently retrieved from an old cardboard box, are a major contribution to Western Front lore, more graphic in parts than even Robert Graves' *Good-bye To All That*.

It is quite clear from the circumstances described that Glubb was an extraordinarily zealous and brave young officer, who, despite a series of wounds the last his chini always returned with zest to the front. Only the mud and the muddle, not the shelling, ever reduced him to tears. He could have enjoyed the privileges and relative safety of a staff job, but he preferred leading his men.

Like his father, Glubb was a graduate of Woolwich, the Sandhurst of the Corps of Engineers. Father and son served together on the Somme ("Dad" was a Chief Engineer and Major-General). While infantry units rotated every 10 days and rarely spent more than three weeks at a time in forward areas, the engineers and Royal Artillery gunners were often under fire for six months at a time. The sappers rarely fired a shot, but were continually in the most forward trenches, working throughout the night, laying roads and tramlines to the gunners, occasionally using the dead to fill glutinous shellholes. Glubb endured this hell for nearly three years but his diaries reflect only a sense of privilege and not a jot of self-pity. Glubb's trials did not end in the trenches; he lay in a British hospital with his smashed jaw unattended for three whole months. Yet he was back in the line for the last offensive, regretting that the war was over "just when it was going so well."

PART PICTURE book and part description, *Eye Deep in Hell* shows both the Allied and the German sides of trench life on the Western Front. It touches on everything from techniques of trench construction to recreation behind the lines. Anyone new to the subject could do no better than purchase this splendidly designed and well illustrated paperback.

Equally well designed and illustrated, Alan Clark's *Aces High* is about aerial warfare over the Western Front. The author divides his subject into topic sections (tactics, machines, and the pilots themselves) as well as by chronology. This method mars the continuity of his story, and many famous aviators are only briefly mentioned. But some great tales are retold: Barker's single-handed fight against 60 German aircraft on his last day at the front (he was actually on his way home); and Lanoe Hawker's last stand against the "Red Baron," Manfred von Richthofen, who was flying a far superior machine.

Clark points out that most of the great Allied aces were killed because they flew too long. Non-flying British commanders refused to let their stars rest, citing squadron and public morale. Clark describes how France's Georges Guynemer, prematurely aged after 45 kills, went back into the line and to his death because he was afraid of what his public would say if he stopped flying.

If the systemization of air fighting frustrated individualists like Albert Ball and Guynemer, some famous aces built up their scores simply by not taking chances. Richthofen usually attacked slow artillery spotters, two-seaters like the British RE8; while the colourless René Fonck became the top French ace by the same sort of stalking, making swift, accurate strikes out of the sun before disappearing quickly from the scene of the action.

IT WAS once held that a transfer to a flying school was a glamorous way to escape a muddy death in the trenches. But an enlightening appendix to Martin Middlebrook's *The Kaiser's Battle* compares casualties in trench and air units: more subalterns lost their lives sooner in the air than in the trenches, offensives included.

Kaiserschlacht was the code name for the last great German offensive of spring 1918. Initially a success, it actually bled the German forces and was not the Kaiser's battle at all, but Ludendorff's, who was in complete charge by then, the Kaiser having taken a back seat ever since Moltke first pressed the nation into war.

Ludendorff's aim was to take the British out of the war by outflanking their army groups from the south, then racing north to take the Channel ports. The otherwise uninspired General Haig kept his head and waited for the offensive to run out of steam. But this book deals only with the opening of the battle.

Middlebrook's account is remarkably lucid, told partly through vivid eye witness accounts from survivors on both sides — many of whom were gassed. Middlebrook includes excellent maps, giving the complete British order of the battle, and also discusses its generals.

The British generals were mostly colourless, middle-class nonentities who had served as cavalry commanders under Kitchener in the Boer War, in contrast to their German counterparts — aristocrats who made a profession out of infantry and artillery movement.

By 1918 both the Allies and the Germans had developed "defence in depth": the British second line consisted for the most part of wired-in strongholds defended by machine guns. These were infiltrated and overrun just as Egyptian strongholds were in 1967 (and as was the Israeli Bar Lev line in 1973). It seems that generals do not read Clausewitz, who pointed out over 150 years ago why a war of movement is the only sound defence.

ALAN PALMER'S new biography of the Kaiser is a delight from start to finish, beautifully and simply written, although it throws little new light on the "warlord." The story of the unstable, immature Wilhelm is now well known. But good books like this serve to correct the caricature that television recently showed us in the BBC series "The Fall of Eagles."

The young Wilhelm's bumptious, often obnoxious personality can be traced to his unhappy childhood, rigid education and early Prussian military training. His liberal but unloving parents forced him to conquer his infirmities — an arm paralysed from birth and lack of balance that made horsemanship a trial. But Wilhelm found some solace with his grandparents and doted on Queen Victoria, who actually died in his arms, or rather on his one good arm.

Under the flashy uniforms and the braggadocio, the maladroit Kaiser was actually a man with humane feelings. Although his entourage was ribidly anti-Semitic, Wilhelm quashed out of hand a pre-war proposal by his son the Crown Prince to exile the Jews of Germany. Wilhelm was by no means philo-Semitic, but two of the men he most admired were Walter Rathenau and that other "amiable Jew," Alfred Ballin, owner of the Hamburg-Amerika Line, and the Emperor's only lifelong friend, and his peace emissary to Britain both before and during the war.

Exiled at Doorn and dependent on the Nazis for his pensions, Wilhelm privately condemned Kristallnacht as "an infamous blot." But when one of his sons was killed during Hitler's invasion of France, he was still a Prussian. And when the Schlieffen plan at last came to fruition, the ever-impetuous exile sent Hitler a telegram quoting the great Lutheran hymn: *Nun Danket alle Gott*. But the ex-warlord was basically anti-Nazi; as stipulated in his will, no swastika flags were displayed at his funeral.

There is nothing beyond a sentence in this book, by the way, about Wilhelm's meeting with Herzl. The idea of playing godfather to a Jewish state was only one of his many rapidly passing fancies.

GEORGE CASSAR'S wonderful new biography of Kitchener makes a fair case for naming him the real architect of victory in the Great War. It was Kitchener who helped establish the Territorials, who raised the "New Army" that rescued France and the remains of the original British forces and who founded Britain's munitions industry. The Field Marshal was also the only politician with the sense to realize that forcing unconditional surrender on an enemy might have disastrous consequences for the future; had Germany retired from the war with its honour — and some of its industry — intact, the Third Reich might never have developed as it did. But Kitchener drowned at sea in 1916, thanks to the incredible negligence of the Royal Navy (Jellicoe let him sail for Russia in a wild storm, by a route off the Orkneys that invited mining). Otherwise he might have influenced the Cabinet — of which he was Secretary of War — to think twice before refusing German peace overtures.

Kitchener was sucked into the Gallipoli fiasco by the failure of the Royal Navy in the Narrows; he was always against military sideshows. He earned his share of political enemies at home. Cassar does not proffer any evidence for a thought that has often crossed my mind: that many people and chiefly the ambitious Lloyd George wanted him out of the way. Despite his immense prestige, which they knew was his impregnable defence, Kitchener's enemies felt he had outlived his usefulness — and spread the canard that exists to this day that this pillar of rectitude with the blimp moustache did everyone a favour by drowning when he did.

Kitchener was no intellectual and often used strong arm methods, but he kept his head in a crisis. It was he that pulled the miserable Sir John French together after Mons and the Marne (before sacking him later) and who saw the necessity for standing firm beside the hard-pressed French army. He was the man who had brought the Boer War to a successful military end (and he had tried to offer Botha a reasonable settlement from the beginning). Above all, it was he who had avenged Gordon at Omdurman, securing Egypt and the Sudan and the Canal route to India. It was in India that Kitchener first used his much repeated tactic of threatening to resign; his prestige was so immense that the Viceroy, Lord Curzon, could not risk accepting it.

A Woolwich graduate, Kitchener began his career in Palestine, as assistant in Conder's first Ordnance Survey; he twice saved Conder from being killed by Arabs. They studied Hebrew and Arabic together and Kitchener was not only Palestine's first British Arabist but its first photographer; his album went on sale in Britain. Kitchener was not a brilliant field tactician, but he was a sound organizer, the first British soldier to successfully deal with modern transport and supply problems. His real victory in the Sudan was in getting his army up the Nile and across the desert to Khartoum. Later, in 1916, he immediately saw the possibilities of the tank; he pressed a strategic bombing role and formation flying on the RFC before anyone else considered the possibility.

Kitchener inspired fear and admiration, respect and trust. He was a life-long celibate, once engaged to a pretty young English girl in Cairo, who died before they could be married. His friends in Cairo were Jews and Greeks. Like another ex-general we know, he was essentially a loner, dedicated to his country and himself — and to collecting porcelain and archaeological finds. One can't help agreeing with Cassar's implication that he was lost to Britain when she perhaps needed him most. I also suspect that he was also lost to the Kaiser and Germany, just when they needed him too. □

INTO BATTLE — A Soldier's Diary of the Great War by John Glubb. London, Cassel. 223 pp. £5.95.

EYE DEEP IN HELL — Life in The Trenches 1914-1918 by John Ellis. Fully illustrated. London, Fontana-Collins paperback. 214 pp. £2.50.

ACES HIGH — The War in the Air over the Western Front 1914-1918 by Alan Clark. Fully illustrated. London, Fontana, 191 pp. £1.50.

THE KAISER'S BATTLE — The First Day of The German Spring Offensive, 1918 by Martin Middlebrook. London, Allen Lane. 431 pp. £5.95.

THE KAISER — Warlord of the Second Reich by Alan Palmer. London, Weidenfeld & Nicolson. 276 pp. £7.95.

KITCHENER — Architect of Victory by George H. Cassar. London, William Kimber. 573 pp. £9.95.

Meir Ronnen

Death of a prophet

CHAIM ARLOSOROFF: Biografia politit חיים ארלוזורוף: ביוגרפיה פוליטית **(Chaim Arlosoroff: A Political Biography)** by Miriam Getter. Tel Aviv, Hakibbutz Hameuchad. 244 pp. No price stated.

Ian Black

CHAIM ARLOSOROFF died young. The assassin's bullet that killed him on a warm summer's evening in June 1933, on the beach at Tel Aviv, robbed the Zionist movement of a mind and personality that might well have overshadowed those of the other statesmen who outlived him.

After a pogrom in the Ukraine, where he was born in 1899, his parents took him to Germany in 1906. His early youth was marked by an intensity and precocity that had him writing sonnets and reading Buber and Graetz at a time when his companions were occupied with more puerile amusements.

Although an *Ostjude* by birth, he grew up absorbing some of the most incisive minds of German culture, and when he attended Berlin University in the first years of the precarious Weimar Republic he had the good fortune to study economics and the nascent science of sociology under such giants as Werner Sombart, Max Weber and Robert Michels.

Zionism came naturally to the young Arlosoroff and his founding of a branch of the Hapoel Hatzair party in Berlin was closely followed, in 1921, by his arrival in Palestine. By the end of the following year he was already accepted as a mature and active member of the Zionist labour movement. He went back to Berlin to complete his doctoral thesis and by the time he returned for good in 1924 it was clear that a dazzling career lay ahead of him.

HIS ECONOMIST'S training and considerable analytical powers stood him in good stead. He decided early that the Palestine problem could be solved only by cooperation between the Jewish and Arab national movements, but stood firm on socialist ground when he called for an alliance between the Jewish worker and the *fellah* against the Arab effendis.

A man of staunch principles, but not a narrow-minded ideologue, his political intuition led him to seek solutions in the present and not to postpone them for the millennium, whether socialist or Zionist. While many Zionist leaders were content to place all challenges in abeyance until the Jews had become a majority in Palestine, Arlosoroff sought to placate those Arabs and British who feared that Zionism spelled disaster for their interests.

It was at the 17th Zionist Congress, in 1931, that his hour came, when, at 32, he was appointed the head of the Political Department of the Jewish Agency, in effect foreign minister of the Yishuv and the Zionist movement.

Intense personal charm and a deep admiration for the character of English life and institutions made it easy for Arlosoroff to get along with the British administration. His close personal relations with High Commissioner Sir Arthur Wauchope — the mild, cultivated bachelor generally felt to have been the British High Commissioner most sympathetic to the idea of a Jewish National Home — played an important part in the smooth cooperation between the Mandatory power and the Yishuv.

Arlosoroff attached great importance to reaching a political understanding with the Arabs, both inside Palestine and beyond its borders. He initiated contacts with moderate Palestinian Arab leaders in the hope of at least lessening their opposition to the Zionist enterprise, and with the wily Emir Abdullah in Transjordan, with a view to facilitating Jewish settlement across the river and winning at least one Arab friend.

TIRELESS and enthusiastic as he was in his administration of the Political Department, there were moments of black despair. In June 1932, exactly a year before his death, he set out his views on the present and future development of the national home in a remarkable secret letter to Weizmann, who was deeply attached to his young protégé.

Arlosoroff stressed the increasing seriousness of the growing Arab opposition to Zionism, and, quoting Bismarck's dictum that "history does not allow us to look at her cards," predicted with astonishing foresight that "if we allow matters to drift in the direction they are drifting now...we shall have either a clear cut Arab British alliance or an Arab rising."

With all his ingrained hostility to the methods and philosophy of Revisionism (though he had a sneaking admiration for Jabotinsky), Arlosoroff's conclusion was that in the given circumstances Zionism could not be turned into a reality "without a transition period of the organized revolutionary rule of the Jewish minority...which would usurp the state machinery, the administration and the military power in order to forestall the dangers of our being swamped by a rising."

Arlosoroff's understanding of the nightmarish predicament of German Jewry after the rise of Hitler to power in 1933 led him to make great efforts to implement the controversial "transfer" agreement, which brought German Jews and capital to Palestine, at the price of cooperating with the Nazi authorities. It is unfortunate that Dr. Getter did not see fit to deal with the role that resentment of the "transfer" agreement may have played in Arlosoroff's murder, or examine the relationship between him and Magda Goebbels — wife of the Nazi propaganda chief — which some people have claimed was the reason for his death.

Based on a Ph.D. thesis, this political biography is well researched and competent, but no more than that. However numerous the footnotes and however profuse the archival sources consulted, it is a fact that man, and perhaps especially a great man, does not live by politics alone. The almost total absence in this book of information about Arlosoroff's private life and inner world has made for a dull, sterile and over-schematic work devoid of the vitality and brilliance that its subject deserves. □

Nation of tribes

SHEVET VA'AM שבט ועם **Vol. 8. Edited by David Sitton. Jerusalem, Council of the Sephardi Community, in cooperation with the World Zionist Organization's Department for the Sephardi and Oriental Communities. 540 pp. No price stated.**

Moshe Kohn

THE JEWS of Israel, as President Navon has emphasized several times since his election, are a nation of "tribes" who have come home from some 120 lands of Exile, and speak about 80 languages. It might be added that they bear at least that many subcultures and lifestyles adapted from the Diaspora environments from which they have come and continue to come home.

And the better the members of the different "tribes" become acquainted with their own and with each other's backgrounds, the better do they realize that beneath the variations of dialect and lifestyle, they *are* one nation, sharing one basic culture, language and destiny.

Reading volumes such as *Shevet Va'am*, which first started appearing in 1954, will help us to broaden and deepen that realization. This, in turn, will spur us to deal creatively with the problems of nation-building outlined in the opening essay, "Israel Society: "Vision and Reality," by Mati Ronen. He sums up the mistakes that were made in the early years of the State, the period of mass aliya from the Oriental countries, by the country's mainly Ashkenazi socio-political leadership.

THIS IS followed by Nuzhat Katzav's study of "The Integration of Jews of Iraqi Origin into Israel's Social, Economic and Political Life." The importance of this topic is shown by the fact that in 1971, the last time when exact figures were available, there were 114,249 Iraqi-born Jews in Israel, and in 1969 the number of such Jews and their Israel-born children was estimated at 222,600, or nine per cent of our Jewish population.

The volume contains a number of historical studies, including one by Yehuda Ratzabi on Yemenite emissaries to India and the Far East early in this country; one by Yosef Tobi on Eretz Yisrael emissaries to Yemen since 1689; one by Zvi Yehuda on the Zionist movement in Egypt between 1904 and 1917 (yes, not only Poland, Germany and America have had a Zionist movement!).

David Benvenisti, father of Jerusalem's deputy mayor, tells the saga of his aliya from Salonica 65 years ago — when he was destined, as scion of a long line of rabbis, to succeed his father as the family's "man of the cloth" when the time came.

There are also short stories and poems of varying quality; several essays of literary criticism; three scholarly essays on aspects of folklore; and, for some unclear reason, 60 pages of journalist Avraham H. Elhanani's conversations with the late author Haim Hazaz. □

Jewish bookshelf

Nissim Rejwan

IT HAS LONG been axiomatic to speak of the uniqueness of the American Jewish experience. While there has never been any dearth of historical and sociological writing on the subject, one can only welcome the appearance of three new additions to the literature:

The Americanization of the Synagogue, 1820-1870 (Boston, Brandeis University Press, 248 pp. $12.50) is a scholarly work, tracing the Americanization of the earlier Jewish communities, mainly Sephardic and Central European. According to the author, Leon A. Jick, this process entailed no less than a "redefined Jewish tradition" and a "restructured Jewish identity," providing a framework for Jewish continuity. "By remaining a separate and somewhat distinctive sect, American Jews retained a degree of marginality," the author concedes. However, "the normative reform Judaism that emerged in the United States preserved a link to the Jewish past and to the people of Israel which, under the impact of later developments, could again be redefined and amplified." This adaptation was interrupted by the tidal wave of Eastern European immigrants from 1881 onwards. But acculturation soon resumed, and a new burst of organizational activity led to the complex institutional and ideological frameworks of American Judaism that exist today.

A RELATED panorama is presented in Bertram Wallace Korn's **A Bicentennial Festschrift for Jacob Radar Marcus** (New York, American Jewish Historical Society and Ktav. 634 pp. $29.50).

Marcus, Nestor of the Hebrew Union College faculty and founder-director of the American Jewish Archives, is soon to celebrate his 80th birthday. Described as "a unique figure in the Reform rabbinate, in American Jewish scholarly circles, and in the Cincinnati Jewish community," Marcus is the subject of a brief appreciation by Alfred Gottschalk. But otherwise this volume barely mentions his works and ideas; its real value is in the great range of subjects covered by the 30-odd American Jewish scholars who contribute to it.

Several of the papers deal with the period covered by Jick. Malcolm H. Stern's "The 1820s: American Jewry Comes of Age" and Allan Tarshish's "Jew and Christian in a New Society, 1848-1881" are particularly instructive on that formative period in American Jewish history. Norman B. Mirsky does a fine job of debunking in "Yavneh vs. Masada: Conscious and Unconscious Uses of Historical Legend in the Formation of American Jewish Identity."

According to Mirsky, American Jewish institutions have made a conscious effort to turn the Masada myth to their purposes, "linking Masada to the career of a contemporary Jewish military hero victorious in all his attempts to deliver Israel from its genocidal enemies..." The reference, of course, is to Yigael Yadin.

The association of Masada with Yavneh is good-humoured and apt:

"Torah was saved by Masada. The *Shechina* was rescued by the Zealots — but this rescue is only accomplished if we today are willing to study and to fight for God, Israel and Torah. Masada has these psychological possibilities plus an additional advantage over Yavneh — it does not place the Jewish mythos in conflict with American values. The defenders of Masada, either of old or in the person of Yadin, did not passively trick and cajole their way past the enemy. They did not beg the enemy for a small favour. They fought him, finally overcame him, and took back from him not a wretched, musty little yeshiva but the entire land of Israel. No American could have done more."

ONE AMERICAN Jew who evidently never had problems with his identity is Emanuel Neumann — so far as one learns from his long-awaited autobiography, **In The Arena: An Autobiographical Memoir** (New York, Herzl Press. 374 pp. $10).

Born in Latvia in 1892 and raised in the U.S., Neumann graduated from Columbia University and the New York University Law School. By 1914 he was already editor of a Zionist publication *The Young Judaean*. The bulk of this autobiography is devoted to Neumann's activities in the Zionist movement, of which he gives a fair and readable account. The brief opening chapters on his father — whom he calls "the American Ben Yehuda" — and his early childhood in New York are evocative and nostalgic.

Neumann's modesty is admirable, and Dr. Arthur Hertzberg is probably right when he says that the author "seems curiously unaware of the important contributions he has made to American and world Jewish life simply by adumbrating and incarnating the critical new Jewish image of our century." □

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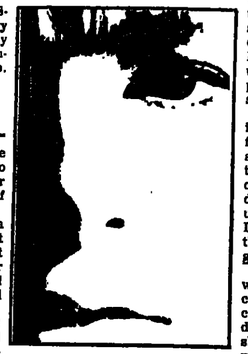
Delusory State

RUSSIA'S POLITICAL HOSPITALS: The Abuse of Psychiatry In The Soviet Union by Sidney Bloch and Peter Reddaway. London, Victor Gollancz. 462 pp. £6.95.

Rachael Chazan



IT IS INHERENT in its nature that psychiatry lends itself to abuse. More than in any other branch of medicine, the extent of its right to intervene is unclear.

Most laymen would say that a doctor has the right to prevent suicide and it is highly likely that the patient himself will later agree. Similarly, most people feel that society should be protected from a homicidal maniac.

But where are the limits? Should a drug addict be saved against his will? Is the homosexual to be regarded as deviant, a subject for treatment? As soon as mental health is equated with normality, we are on dangerous ground. Carried to its logical conclusion, the normalcy argument justifies the persecution of political dissenters by psychiatry.

At the 1972 World Psychiatric Congress held in Mexico, there was intense controversy over "alleged misuse of psychiatry in the U.S.S.R." There was ample hard evidence, but the question was swept under the rug.

It was there that the authors of this study met: Sidney Bloch, a South African Jewish psychiatrist now lecturing at Oxford, and Peter Reddaway, a political scientist. For two years they researched the problem, investigating documents and interviewing emigré dissenters and psychiatrists in Israel, Toronto, Boston, New York, Paris, as well as in Moscow and Leningrad.

The case of Pyotr Grigorenka, who criticized the Kruschchev administration after a brilliant career both in computers and in the army, suggests how Soviet authorities justify compulsory psychiatry for dissenters. Grigorenka was diagnosed as suffering from a "psychological illness in the form of a paranoid development of the personality involving delusion." This diagnosis was indicated by "presence of reformist ideas, in particular for the reorganization of the state apparatus, and this was linked with ideas of over-estimation of his own personality that reached messianic proportions. He felt his experiences with emotional intensity and was unshakably convinced of the rightness of his actions."

Experts such as the German Professor von Baeyer, point out that "reformist ideas," on which the diagnosis in such cases usually rests, cannot prove mental disturbance, however emotionally they may be expressed. And as the authors point out, the dissenters are *not* exclusively preoccupied with their ideas. They pursue their careers, often excelling in them, up to their internment. Their "delusions" are not part of a private reality; they are shared with others, equally critical of the regime.

In fact on these grounds, Prof. Detengoff, the first Russian psychiatrist who examined Grigorenko, found him sane. The KGB ordered a second examination. The second commission diagnosed mental illness.

In the Soviet Union schizophrenia can be diagnosed without suitable symptoms. Poet Natalya Gorbanevskaya, guilty of taking part in a peaceful demonstration against the invasion of Czechoslovakia, was hospitalized for "deep psychopathy, the possibility of sluggish schizophrenia not excluded." A later report stated that this "has *no clear symptoms*," and that she "exhibited mental changes which superficially resembled improvement, but could not be viewed as such from the theoretical point of view." Thus, *apparent* health can be used as evidence, and what can be more sinister than that?

Definite information exists on 210 victims since 1962, and these form only a fraction of the total. The book describes several cases in detail: Valentine Rarsis, who wrote the autobiographical novel "Ward 7;" biologist Zhores Medvedev; the mathematician Plyush; and psychiatrist Semyon Gluzman, who fought the abuse, and was himself hospitalized for his dissent. There was Alexander Volpin, interned three times for advising a woman against applying for Soviet citizenship and for refusing to inform on an acquaintance. And there was Vladimir Bukovsky, who devoted all his adult years to fighting for human rights in the U.S.S.R., and wrote the introduction to the book under review.

Reasons for persecution included socio-political activity, nationalist dissent, demand to emigrate, and religious activity. Even causing inconvenience to bureaucrats was punishable: Dr. L.O. Petrova was interned in a psychiatric hospital for refusing to give certificates to malingerers who were friends of the boss.

Commitment may have been civil or criminal. Those committed by civil procedure to Ordinary Psychiatric Hospitals were let off relatively lightly. They might even have had the good fortune to have psychiatrists who tacitly accepted their sanity. In that case "treatment" consisted of advice on how to behave to get a clean bill of health.

But other dissenters were sent to maximum security Special Psychiatric Hospitals. Not only did the dissenter find himself locked up together with the severely ill, but his sentence might be indefinite. Conditions were explicitly punitive: family visits were curtailed, writing materials were taken away, wards were locked, many patients were tied to their beds; visits to the lavatory were rationed. The orderlies were prisoners themselves and often brutal; they had to be bribed for privileges which should have been rights.

Tranquillizers in large doses were routine. Although therapeutic for schizophrenics, such drugs make the healthy drowsy and indifferent. Moreover, Paminazin was often used, a drug inducing fever and pain, not used in psychiatry outside Russia.

One dissenter recalled: "During a hunger strike in January... I felt steadily worse and worse, and after making a complaint, I began to get Aminazin injections... I could not sleep at all, yet the same dose was administered in a row, until they became convinced that I was still not sleeping; and that the injections have not made me give up my hunger strike..."

Plyush, the mathematician, wrote: "I did not want to hear the cries, the fights, the laughter, the crying, the delirium. For whole days on end I lay and tried to sleep. The tranquillizers helped me. I did not have a thought in my head. The only thoughts that remained were — the lavatory, smoking and the bribes you had to give to the orderly to get an extra visit to the lavatory. And one other thought — that I must remember everything I saw there, so I could describe it later."

Did the psychiatrist treating dissenters genuinely believe them to be mentally ill?

The core group of psychiatrists, such as Prof. Snezhnevsky, Prof. Lunts and others, are well-known. Often members of commissions, they are of course aware of their political duties. It would be an oversimplification to say they believe in what they do; yet one should understand the ideological bias of Soviet psychiatry. It rejects psychoanalysis as being too individualistic, holding instead the Pavlovian view that the individual is purely a product of his social and economic environment. Society is responsible for sickness, and for setting it right.

But the average psychiatrist is less politically conscious, as was discovered by interviewing emigré psychiatrists.

Gluzman and Bukovsky classify novices who over-diagnose mental illness in simple good faith; academics who don't want to dirty their hands; Voltairean cynics who will not diagnose dissenters even under pressure; Phillistines who follow convention and are the most dangerous; and professional hangmen.

To dissent and actively help dissenters is dangerous for Soviet psychiatrists; Dr. Semyon Gluzman, was himself sentenced to psychiatric "treatment," while Marina Voikhanskaya was threatened with dismissal and ostracised by her colleagues.

If the West has been slow to see the facts, the Soviets are expert apologists. As late as 1971 the eminent English psychiatrists Linford Rees and Denis Leigh were offered — and accepted — honorary membership in the Soviet Psychiatric Society. The American Psychiatric Association never voiced any criticism until 1971. And the 1972 International Psychiatric Congress in Mexico issued no condemnation. Bloch and Reddaway completed their research in time for the 1977 International Congress held in Hawaii, where Soviet abuse was at last countered with a declaration of rights.

This well-documented, lucid and readable book should not be missed. Its testimony matters as much to the integrity of psychiatry as to the political right of free speech.□

THE JERUSALEM POST 30 YEARS AGO

THE PALESTINE POST

With the United Nations scheduled to discuss the Palestine problem, the Egyptians broke the truce and attacked the Negev settlements, obviously with a view to "creating facts" that would influence any partition plan to exclude the Negev from Israeli territory.

The Jerusalem Post was known as the Palestine Post until 15 April, 1950

Jerusalem, October 9-15, 1948.

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

Column One
By
David Courtney

THE NEGEV is a plain issue between Israel's need of house-room and Britain's need of bases. The delegations in Paris have seen it that way and are apt to sympathize with the Jews. Mr. Marshall gave a friendly hearing to Mr. Shertok and will give another when he comes back from Washington. On second thoughts, he seems less happy about the Bernadotte proposals than he was, and is not deeply impressed by territorial recommendations which, if accepted, would do little good to the Arabs and serve doubtfully the strategic interests of the West. Trans-Jordan, today, is a loyal satellite of Britain; but could she remain so if, added to the King's two or three hundred thousand subjects were a million Palestine Arabs of which a big proportion would be subject to Husseini influence? The Anglo-Egyptian Treaty has broken down under pressure from Opposition elements in Cairo. The Portsmouth Treaty was torn up in the streets of Baghdad by the Regent's political enemies. Mr. Bevin's little bargain with King Abdullah would be subject to the same hostile pressures in an extended Kingdom embracing the problem of Palestine Arab nationalism.

THE handing over of the Negev to Trans-Jordan would add to the complexities of the Middle East. It would not stabilize the area or consolidate the strategy of the Western Powers at this fulcrum of international balances. The world crisis cannot justify or excuse Britain's claim, indirectly made, to territory which a body of U.N. investigators decided should be given over to the housing and feeding of Jews, and which decision was confirmed by the U.N. General Assembly in full session.

(David Courtney was the pen name of D.R. Elston, who came to Palestine during World War II from England to head the Political Warfare Executive's radio station in Jerusalem.)

Israeli forces in the Northern Negev, 1948.

Egyptians break truce

TEL AVIV, Saturday, October 9. — Egyptian Spitfires and artillery this morning bombarded Jewish settlements on the southern front in what was described by an Army spokesman here as the largest all-out Arab attack since the beginning of the second truce.

Beginning at 10.20 a.m. Egyptian aircraft blasted the settlements of Ruhama, Dorot and Niram, while artillery shelled Negba, Beer Tuvia, Gan Yavne, Beit Daras, Barka, Kfar Bizaron, Hatzor, Sawafir, Karatiyeh and Hatta.

In the afternooon, the planes returned to bomb Dorot for the second time, and also attacked Galon settlement. There was no infantry activity.

Israel heights north of the Majdal-Falujja road in the area of Karatiyeh were also shelled during the day.

The spokesman said that the Army was prepared for any possible large-scale enemy attack, and for the moment was returning enemy shelling.

U.N. Observers yesterday visited the heights in the Tel el Kuneitra and Khirbet Mahaz area to investigate Egyptian activity, and were shown an Egyptian armoured car that was captured as well as bodies of Egyptian infantrymen who were killed while attacking Jewish positions.

Gath settlement, northeast of Falujja on the Negev road, was bombed and strafed at noon yesterday by Egyptian planes.

The Egyptians continued their violations of the truce despite a special standstill order issued on Friday by the Acting Mediator's Chief of Staff, General W.E. Riley. General Riley had requested both sides to cooperate with a special mission of U.N. Observers sent to investigate the clashes.

A Reuter report from Haifa that the southern front was quiet as a result of General Riley's appeal was denied by an Israel Army spokesman. He said that if there had been any break in the Egyptian attack, it was due to the Army's action in recovering their original positions.

Yesterday morning, Arabs opened fire with rifles and machine-guns at Jewish positions at Kfar Ya'avetz in the Tulkarm area. U.N. Observers who appeared on the scene to investigate after the attack, which lasted an hour and a half, went to Israel posts at Geulim, where they saw Iraqis sniping at the settlement.

An Egyptian armoured car and a field-piece were captured by Israel troops near Jewish positions. Almost a score of vehicles were knocked out, and a large quantity of small arms were taken.

Israel complains to UN

PARIS, Saturday, October 9 (AP). — Israel complained to the Security Council today that the U.N. had failed to remedy six "grave violations" of the Palestine truce by Arab forces.

Mr. Aubrey Eban, the Israel representative, in a letter to the President of the Security Council said that the violations have had a "lasting detrimental effect on the position of Israel."

"In all these cases," he said, "the U.N. representatives have not been able to give effect to their rulings, which the Arabs have systematically disregarded."

A short time later, Dr. Ralph Bunche, the Acting Palestine Mediator, met Mr. Moshe Shertok. U.N. officials said they discussed aspects of the Palestine problem, including the situation in Jerusalem.

The six violations alleged by Mr. Eban were:

1. The Jerusalem water supply. Mr. Eban declared that the Security Council had twice, "without avail," voted that the water supply should be returned to normal. The Arab States first refused to allow water through the line, and later blew up the Latrun pumping station on the Jerusalem water line, Mr. Eban said, adding that Jerusalem's extremely meagre water supply was being furnished by Israel.

2. Egyptian forces refused to comply with Truce Observers' requests that Jewish and Arab convoys should be allowed to pass a vital cross-road on the Majdal-Falujja road into the Negev area.

Mr. Eban added that Egypt had moved forces to a commanding position on the road in the first week of the second truce, but Israel agreed not to retaliate, upon the promise of U.N. Observers that the Egyptians would be moved out. "Israel, thus refraining from prompt retaliation, finds itself penalized," Mr. Eban said. He added that 26 Jewish settlements in the Negev were cut off from supplies.

3. Mr. Eban said that Bir Asluj, on the edge of the Negev, was occupied by Egyptian forces "under the very eyes of U.N. Observers who undertook unsuccessfully to got them to evacuate."

4. Syrian forces had occupied a "vital height" near Mishmar Hayarden, in Galilee, Mr. Eban said. This occupation violated lines fixed by U.N. Observers and an agreement between Arab and Israel commanders in the area.

5. Mr. Eban declared that Arab Legion forces had violated agreements on lines at Deir Abu Tor and Mount Zion in the Jerusalem area.

6. Also in Jerusalem, Mr. Eban asserted that the Arabs for ten weeks refused to permit Jewish convoys under U.N. supervision to go to the demilitarized area on Mount Scopus.

LHY prisoners break jail

JAFFA, Saturday, October 9. — Suspected members of the L.H.Y. held in the lock-up here broke out this morning and spent several hours in the Security Zone. Most of them returned to jail early in the afternoon. A small number were still reported missing tonight, but no leaders of the L.H.Y.

The break occurred while women and children crowded around the prison gate shortly before 11 o'clock argued with the guards about permission to enter and visit relatives. The prisoners threw mattresses over the top of the wall, which were topped with barbed-wire, and clambered over them.

As they mingled with the women and children outside the prison walls, troops manning the perimeter fired a short burst into the air, and then held their fire.

The prisoners marched in a demonstration headed by a man on crutches. Several men carried Sten-guns which they had taken from the guards. They fired shots into the air. Women and children joined the demonstration. Others went to bathe in the sea.

One Military Policeman and one prisoner were hurt in the fight over a Sten-gun.

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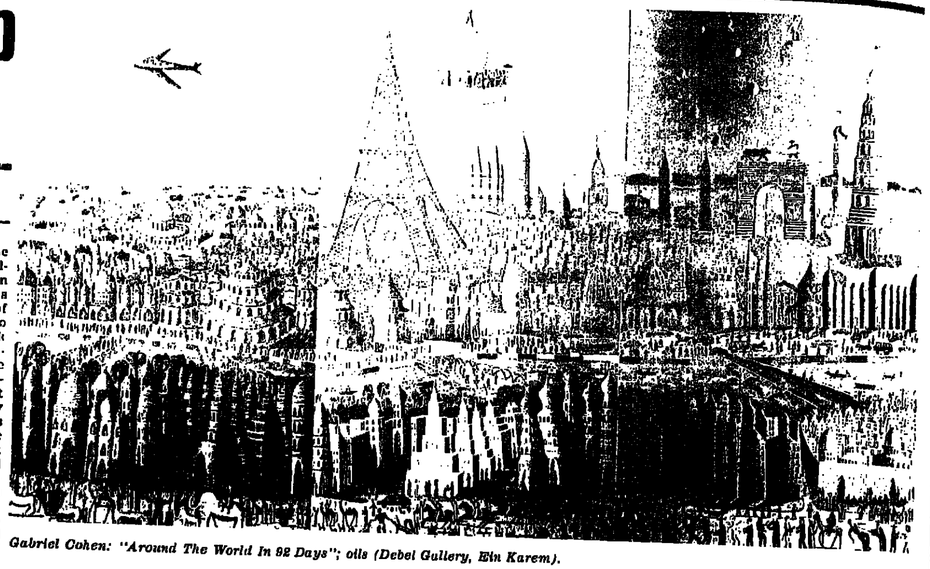
Meir Ronnen



Gabriel Cohen: "Around The World In 92 Days"; oils (Debel Gallery, Ein Karem).

THE JERUSALEM Artists House has a long and sad history of failing to cope with current events in art; with few exceptions, it has been unable to mount shows of real interest. But it now seems to have embarked on the useful tack of exhibiting first-class "ready-mades" obtained from outside sources. Following the presentation of "The New York Avant Garde of the 70's," organised by the U.S. Cultural Center, this venue now presents a fine didactic show by some of the Israeli avant garde, organised for the Uri and Rami Nehushtan Museum of Kibbutz Ashdot Yaacov, where it was first exhibited recently.

Featured are 11 works by 11 artists. There is also a model catalogue, which contains brief but effective introduction to the approach of each participant, written by Yigael Zalmona (this in Hebrew only).

While most of the artists and the type of works on show are familiar to gallery-goers here, the show must have had a telling effect in Western Galilee; one hopes it will go to other non-urban areas. And while some of the artists exhibit familiar approaches, Joshua Neustein and Michael Gitlin both demonstrate that they can still ring new and attractive changes on their torn pieces; the Neustein is one of his best over. The show also sits well in the gallery space; only Tevet's large circle, joining work and wall, is poorly sited. The general effect of the show is extraordinarily clean: the neatness, even elegance, of no-nonsense intelligence.

Entitled "Location/Direction, 1978," the show deals largely with constructivist/conceptual logic, give or take a few abstract expressionist gestures. The inner logic of how each work is composed and made is the real subject of the work itself, though in one case, that of Zvi Goldstein's typographical-political statements the content of the printed statement assumes at least as much importance as the mode of presentation.

Nat Suffrin: photo composition (Zavtale Gallery, Tel Aviv). See page 29.

Benni Efrat seems to be the only participant constantly capable of effective surprise, a quality as enviable in an artist as it is in a general. This time he gives us an unexpectedly painterly work that nicely combines Matisse-like motifs with some of his in-and-out, over-under effects.

An odd but intriguing combination of abstract expressionist painterly qualities and rigid geometrical division is supplied by young Lydia Dona, in sharp contrast to the coolly controlled, familiar drawing of Moshe Kupferman, who looks a bit out of place here. Equally familiar is a tortured papier mache worked up into a frieze by Zigi Ben Haim; and the coolly logical suspended canvas sculpture by Yehoshua Eliraz.

Micha Lovry a sabra now domiciled in Paris contributes an interesting long narrow work in which tiny drawn circles distance themselves from punched out holes of equal size.

Down on the mezzanine floor, Pinhas Cohen-Gan has partly filled the small gallery with a series of what look like little wooden footstools set out in ordered ranks upon the floor. The effect is both eerie and stimulating, not the least for being achieved with quite simple means. The gallery space is most effectively changed, but this is not only minimalist environmental sculpture; it looks like a classroom for gnomes and one looks around apprehensively wondering when they will arrive!

A cool show, in every sense; don't miss it. (Jerusalem Artists House). Till Oct. 25.

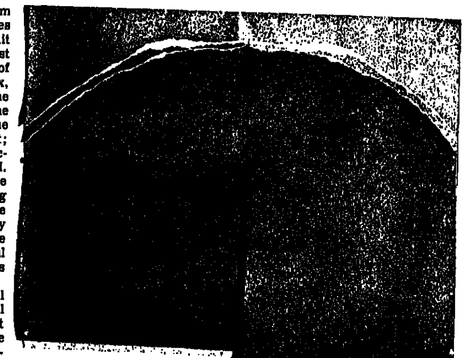
GABRIEL COHEN is the most vital naive at work in Israel today, his pictures charged with psycho-sexual energy, images and symbols, as well as with his desire to respond to the momentous events of recent years, like the *detente* between Egypt and Israel. His imagination takes him to far-flung countries like Afghanistan or Morocco, or jumbles them all together, as in his enormous triptych, "Around the World in 92 Days," which dominates this show of recent works.

They are varied enough, from the terrors of animal landscapes to the charm of his little portrait of Chief Rabbi Ovadia (set against a Spanish background — that of the corrida!). As with Delacroix, lions and tigers abound and in one case the lion is identified with the owner of the gallery, while the tiger is identified with the artist; both are depicted settling accounts with the rest of the world. Then there is a "Beauty and the Beast" that reminds one of King Kong and Fay Wray; and some new river pieces that are really birth symbols. By contrast, note that the female nude "Beautiful Like a Rose" quite lacks genitalia.

But all this would be of no avail if Cohen was not a superb natural painter. His output is uneven; but he can be very, very good. The Moroccan burnoose is a masterpiece; so is his combination of impressionist and naive effects in "Round the World." His solutions are ingenious.

Though the son of Jerusalem-born parents, Cohen was born in France and spent his childhood hiding from the Nazis. He began painting some six years ago, at the age of 45. One of the most moving and marvellously coloured paintings on show is the only one previously exhibited; entitled "Exodus," it depicts, quite calmly, a column of Jews being marched off by S.S. men, against a background of a herd of cattle. It is a little masterpiece, a combination of painterly, psychological and historical elements that ought to be in one of our museums. (Debel Gallery, Ein Karem): Last day tomorrow.

ALV FROYDARLUND is an artist and teacher from Skien, the birthplace of Ibsen, who has specialised in the study of Scandinavian folklore. His small show of gouache paintings deal chiefly with the life and legends of Telemark, a county in Norway. The approach is part expressionist, part illustrative; and rather redolent of the gloomy side of the north. Best in this show is a boldly painted depiction of a little blue country storehouse. (J.C.C.Y., Jerusalem).□



Joshua Neustein: "Arc Made To Measure," 1977; paper and acrylic (from the "Location/Direction" show, Jerusalem Artists House).

Lydia Dona: "Yellow, Black and Aluminium," three-colour proposition, 1978; oil paint on paper; detail (Jerusalem Artists House).

Woodcuts and pastels

RICHARD BILAN shows watercolours and woodcuts. Attention should be paid to the cynical titles. The small watercolours have melting pastoral shades in the "Battle" series; and it should be remarked that the shells might be pencils. His painting becomes more decisive when accompanied by hard-edge areas. "Royal Pair" could be a pastiche on Persian erotic miniatures; while the fantastic enters with the strange beast of 20 and in 14 where the dove is freed by a mouse, a personage reappearing in the woodcuts. The latter are all very good, the most interesting being the larger prints. High marks for woodcut illustrative technique are awarded to "At the Inn" and the woman's head of "Image" (35). (Abba Khoushy Community Centre, Haifa). Till Oct. 26

ESTHER HURWITZ does pastels, closely knit, dark toned, small scale work. As a result, despite the realist motifs, it is best to consider it as abstract. Her problem is one of relief, since, except the pink in "Landscape" (34), there are no lighter shades. Some relief comes from the low emphasis of a man's head (14) or a slight shift in colour ("Park and Water"). In a show with a clear potential, the most successful item is "Ruler-like Road" in which the road, set at an acute angle, gives the right counter-weight. (Cafe "La Pampalet," Haifa). Till Oct. 31. □

B. HARRIS

New shows in Tel Aviv

NAT SUFFRIN, like countless other amateur and professional photographers, finds his source of inspiration in nature. In his current show of over 50 black-and-white prints, the tree is the primary theme, seen either as a familiar subject or taken as the point of departure for closely cropped abstract interpretations. Suffrin sees their pruned, twisted, boughs as a gnarled anatomical superstructure onto which fluttering foliage hangs with reflective sensuality. Suffrin's search for intrinsic abstract patterns of earth, bark and stone meets with occasional success, as do his close-ups of the perennial peeling wall or calligraphic splash of whitewash. But too much has already been achieved in this area and the excitement that pictures of this sort once generated is absent; they now engender mere mild curiosity.

The only bromide of a non-nature subject is a well designed study of toned volumes and black lines. It depicts a wrought iron fence set against a plaster wall partition, both balanced by cloudy background shadows.

Technically, Suffrin maintains a low profile. His preference for the "soft," cool, surface eliminates tonal extremes of harsh blacks and delicate greys. Their inclusion would definitely lend sparkle and depth to many prints that must prove their worth strictly on subjective criteria. (Zavta'le, 30 Ibn Gvirol, Tel Aviv). Till Nov. 3.

TEL AVIV'S newest art emporium, "The Little Museum" has opened its doors without any pretence of being anything but a "shuk." Established for the sole purpose of buying and selling Israeli art, and not for the advancement of it, the gallery's rooms are crammed wall to wall and floor to ceiling with paintings, drawings and graphics. Considering the marketplace atmosphere, I happily discovered, among the overwhelming majority of second stringers, a splendid Louise Schatz watercolour; a couple of late Teplers, unobstrusive yet strong in palette and design; a forceful abstraction by Shimon Avni; and a few hearty pencil sketches by Lubin. Loosely handled figurative illustrations by Nitza Flanz and a hyper-realistic chair by Joshua Griffit added some dimension. (The Little Museum, 30 Gordon, Tel Aviv).

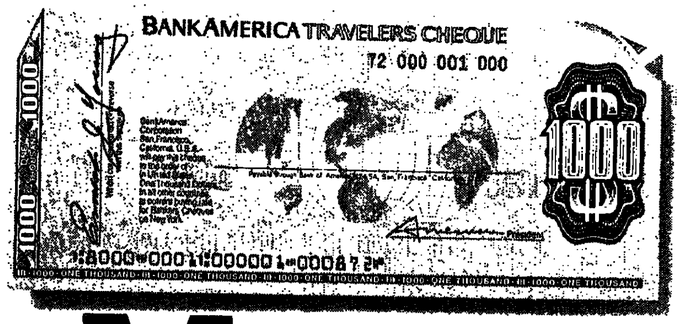
EPHRAIM EYAL'S watercolours and drawings teeter on an artistic tightrope, seemingly ready to fall into a purely illustrative arena, yet often projecting an acerbic, determined message about the proletariat.

His portraits of pink-faced "uglies" are painted and detailed with a good deal of stylistic and colouristic innocence, a quality which adds charm and humour to pathetic features. Looking as if they had emerged from the heartlands of Eastern Europe, Eyal's cast of pinch-lipped spinsters, natily dressed, middle-aged lovers, clowns and buxom ladies of "ill repute," sip tea, dance or coyly whisper sweet nothings. However, unlike Rowlandson or George Grosz, Eyal's point of view is foggy. His statements are indecisive. Yet one begins to sense that the pot is about to boil. (Lavon Gallery, 38 Dov Hoz, Tel Aviv). Till Oct. 28.

JOSEPH CHAPLIN'S paintings bear the stamp of a distinct local formula, characterized by a mannerism that binds semi-figurative, lyrically drawn lines to filmy background washes, the latter incorporated to suggest the surrounding countryside and seashore. In most instances Chaplin's pictures are flat and lack compositional excitement. Even his choice of subject matter is mundane and unchallenging. The few works that indicate a search for abstract truths are a select number of small watercolours in which expression is rendered via the instant contrasts of blank paper, colour and spartan use of contour lines. Chaplin is a member of Kibbutz Massada and teaches art in Jordan Valley schools. (Kibbutz Painting and Sculpture, 26 Dov Hoz, Tel Aviv). □

GIL GOLDFINE

World



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هكذا من الأصل

Consumer bookshelf

"MY SON the salesman" is not an expression most Jewish mothers use with pride. But it should be, claims the author of the recently published paperback *Mochranut u'Mishkar* — *Mimcar u'Miskar* ("Salesmanship — Selling and Commerce").

The author, Shulamith Levy, wrote it as a textbook for the Ministry of Labour and Social Affairs' Department for Vocational Training. A second, more advanced, volume is slated for publication soon.

Mochranut — "salesmanship" — is the other side of the coin of *tzarchanut* — "consumerism." Whereas the Hebrew term for consumerism has been popularized in Israel in recent years, the term *mochranut* is hardly known at all. The Ministry of Labour coined the term in 1970.

Selling is looked upon simply as something that people who work in shops do. When it's on a grander scale, as in department stores and supermarkets, it might be viewed as merchandising rather than as simple selling. But few people in Israel have considered it a profession that is worth studying or taking pride in.

Lately, however, claims Miss Levy, this has begun to change. With the increasing number of large stores, there is growing pride in the positions of "manager" and "department manager." The growing complexity of selling in Israel is another reason, says Miss Levy, why the formal study of merchandising methods and salesmanship becomes increasingly necessary. "A big chain store must follow established rules of commercial procedure — it cannot afford to work by trial and error to see what succeeds and what fails," she said when I asked why selling needs to be learned in a school.

Jerusalem-born Shulamith Levy has had considerable experience with the workings of big retail chains in Israel. She is assistant to the Planning and Supervision Manager of Shekom stores, and she lectures on commerce and distribution in managerial courses at the Productivity Institute and elsewhere. Her own academic background is in sociology (Hebrew University), but she also studied merchandising in France.

Many of her students are new immigrants from the English-speaking countries, from South America and from Eastern Europe: all of them come with their own traditions in retailing. They also lack the proper terminology in Hebrew, something Shulamith provides in a glossary at the back of her book. (Examples: *"m'lai"* — stock; *"m'lai"* — inventory; *"b'lai"* — depreciation.)

Not is formal education only for the managers. "The work of a check-out clerk is very hard indeed — she really needs a doctorate," Shulamith maintains, only half in jest.

Her book is intended for anyone connected with selling at any level. Available at bookshops for IL30 plus VAT, it is written in clear, simple Hebrew.

The advice it gives — on courtesy, efficiency, and so on — struck me as almost too obvious to require writing about. But apparently it isn't, because we hear so many complaints about the behaviour of shopkeepers and sales-clerks in this country. Shulamith is preparing the second volume, which will be much more technical, geared for managers who have to plan inventories and calculate costs.

While not exactly fascinating bedtime reading, *Mochranut* may be of interest to anyone who owns a store or works in one, or to any layman with more than an average interest in consumerism.

If I have a criticism, it is that the book tends to be pompous about the job of selling, which, with all due respect, is *not* nuclear physics or one of the arts. I found it a little hard to digest the "Prayer of a Worker," in verse, translated from the English, and the page of supposedly relevant quotations from sources ranging from Ze'ev Jabotinsky ("Difficult — that means possible") to Benjamin Franklin ("Experience is a costly school, but there is no other school for fools.") This is my own rough translation back into English.

The author's main point is that the salesperson should consider his job a public service and should take pride in it and do it well.

Incidentally, it is a mistake to think of good retailing methods as something we can learn only from the West. My mother-in-law and sister-in-law spent the summer in Budapest, and came back with glowing reports about how pleasant it is to shop in this "Paris of the East." I was impressed by the labelling on the boxes of chocolate-covered cherries they brought back. Not only is there a clearly-printed date of manufacture, but there is also a note on how long the product will keep during the various seasons of the year.

Shulamith tells me there is even something useful we could learn about labelling from the Soviet Union. There, every product is required to carry its own identifying catalogue number all the way from the time of licensing to that of manufacture, wholesale distribution and retail sale.

MARKETING WITH MARTHA

Here, every stage of production and marketing may give the same item a different code number, which complicates the reordering procedure and tracing responsibility for a defect.

Shulamith suggests that local manufacturers should choose catalogue numbers for their products with the consent of wholesalers and retailers, and keep to these numbers in their bookkeeping systems.

Come to think of it, I was not so impressed with the so-called "progress" in self-service retailing in the U.S. Aside from the discount stores, where one expects a minimum of sales assistance, there is often only one sales clerk on duty in an entire department. And she is usually hardly familiar with the stock.

There will always be a place for the small, specialty shops — at least in the Israel of the foreseeable future, Shulamith Levy predicts. She confesses her own partiality for small shops with the personal touch — a luxury for which one often must pay a higher price.

While I'm in favour of the personal touch, I believe it can, and often does, exist in the big chain stores too. The other day I gave a cheque in a supermarket where I do not normally shop but where my mother-in-law does. When the check-out lady saw my name, she said, "Oh, I know your mother — how is she?"

It is a shame that some people need to be taught things like courtesy and friendliness in books and courses.

IF YOU WERE not born in Israel but your children were, chances are they read Hebrew better than you do. Selecting Hebrew books for children is one of the most difficult tasks for non-Hebrew-reading parents. One which my own daughters (ages five through nine) would heartily recommend is a new cookbook for children, *Kova HaTabah* ("The Chef's Hat"), subtitled "every child can cook."

It is a translation of a French Swiss book, *La Toque de Chef*, by Gheslaine Vautier, and the translator is Dr. Shaul Zalod, a paediatrician. There is a foreword by a child psychologist, Dr. Avigdor Riemer. The book has been adapted to *kashrut*.

More significant than all this, however, is the fact that my daughters and a neighbour's child had a marvellous time cooking a complete supper the other evening — and with a minimum of mess.

Ruthie and her friend Sigal made baked potatoes in aluminium foil, topped with butter and scallions; Tami filled lettuce leaves with sweetened cream cheese — and then decided that some salted ones might taste better; little Judy "made" the dessert — ice cream in melon halves; and I supervised the beverage-making, a "chocolate tonic" made with milk, eggs and chocolate powder in the blender.

The clever and brightly illustrated cookbook also has instructions for table decorations and games. The print is large, clear vowelled Hebrew, simple enough for anyone with basic reading skill.

The single drawback is its rather high price. A long, narrow hardcover, *Kova Hatabah* sells for IL79 plus VAT. Its publisher, Tamuz of Tel Aviv, attributes the high price partly to the fact that the pages are "washable" (i.e. can be wiped with a damp cloth).

A NEW Hebrew cookbook of quite a different flavour is *Mishkal Notza* ("Feather Weight"), which was written for dieters by Rehovot housewife Giza Ron. The paperback published by Tamar of Tel Aviv sells for IL58 plus VAT.

Mrs. Ron, who has never studied nutrition or written a book before, told a Tel Aviv press conference that she wrote this one "because diets are generally boring." She feels her own diet recipes are tasty and quick to prepare, and require easily available ingredients. She claims that the recipes are suitable for the whole family, even children and non-dieters, who can add slices of bread, fruits and sweets. "I always felt like Cinderella, cooking festive foods for others to eat, while I ate simple grilled chicken," said Giza.

Her basic premise in diet cooking is that nothing should be fried — "steaming" is her favourite process. The ample use of spices and soup powders is her answer for making dishes tasty.

My reluctance to use Giza's recipes stems mainly from her heavy reliance on artificial sweeteners. She does not specify what artificial sweetener to use, but whether saccharine or cyclamate, enough has been written about their possible cancer-causing properties to make me wary about their use. And yet Mrs. Ron lists one or two "artificial sweeteners" (tablets or packets) in many of the recipes, and as many as "six artificial sweeteners" in a recipe for cheese pancakes for two persons.

Another major complaint about the book is that it fails to list the number of calories for any given recipe. There is a calorie chart of ingredients (per 100 grams) at the back, and a nutritional explanation written by Dr. E.E. Farhi, who has a Ph.D. in pharmacy as well as a law degree.

When queried about the lack of a calorie count for each recipe, the author replied that "this is a book for intelligent people."

Intelligent people, however, are often busy and have better things to do with their time than to calculate the number of calories in recipes.

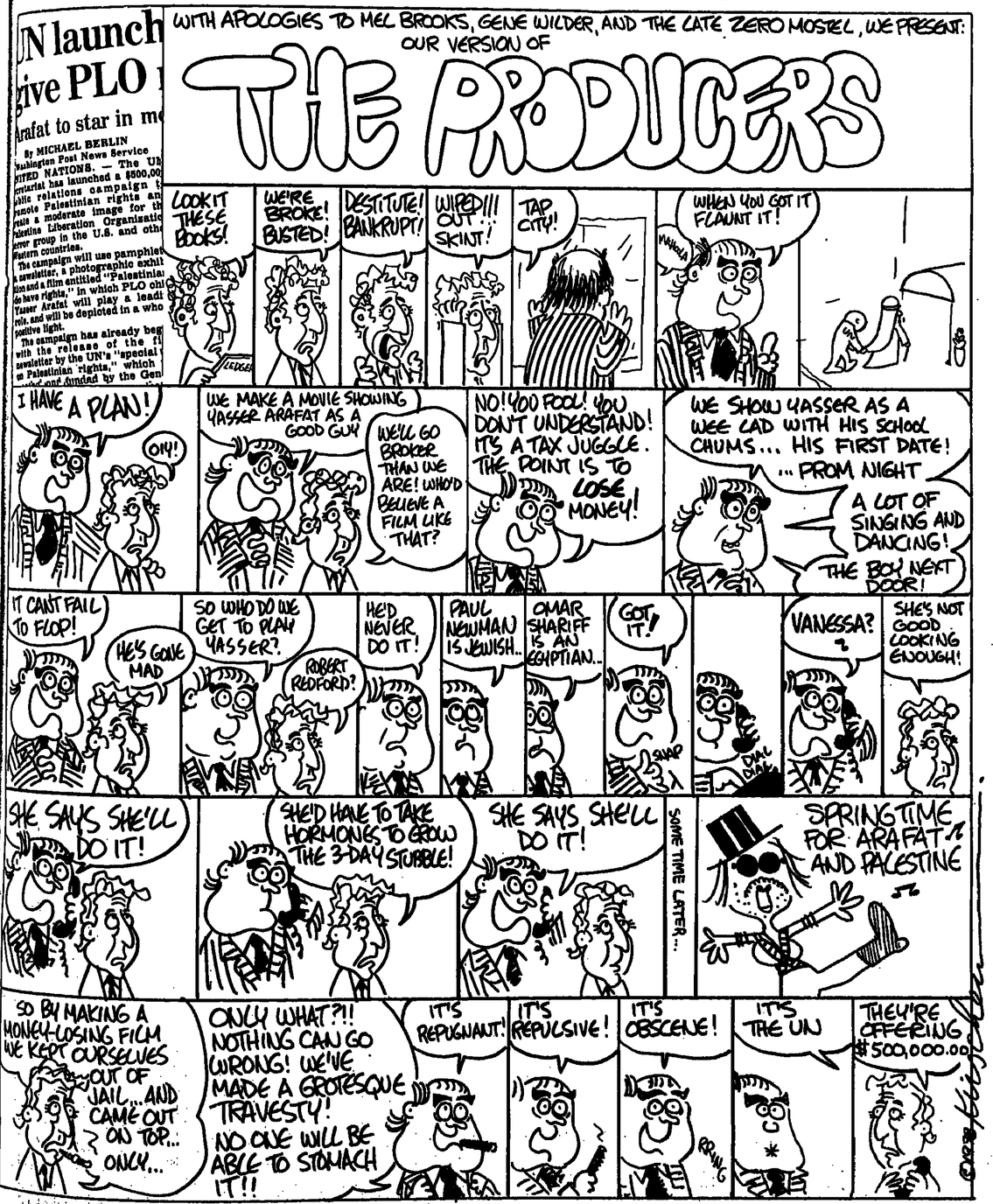
I have tested only one of her recipes (apart from the samples served at the press gathering). It was a soft boiled egg in a vinegar and spice sauce, quite tasty, if a bit too vinegary for my family's taste. This, of course, can be remedied next time.

Perhaps her mistake was in trying to include so many sweet-and-sour preparations and sweet desserts. Of course, one could always substitute ordinary sugar — and each teaspoonful of sugar is, after all, a mere 18 calories.

Giza Ron's book, by the way, is *kasher*. *Ma'achalim Sini'im — Hamutz-Matok* ("Chinese Dishes, Sweet-and-Sour"), by Ruth Katz, who spent two years in Singapore, is not. It also sells for IL58 plus VAT. □

Martha Meisels

The Weekend Dry Bones



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